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FREE PUBLIC EXHIBITION

From Saturday · November 20 · To Time of Sale
Weekdays 9 a.m. to 6 p.m. , Sunday 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Friday, November 26 at 2:15 and 8:15 p.m.

EXHIBITION AND SALE AT THE

American Art Galleries

Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke

American Art Association , Inc

MANAGERS

1926

Paintings and Drawings

By J. FRANCIS MURPHY

The Only Large Collection of Murphy's Works
Paintings Presented by the Artist to His Wife
Sketches & Drawings Never Offered for Sale before

NEW YORK
AMERICAN ART ASSOCIATION·INC
1926

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OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

A Foreword

THE American Art Association, Inc., takes a genuine pleasure in presenting this collection of Mr. Murphy's work to the public, anticipating that it will be gladly and generously received. This is the first and the last—the only collection of Mr. Murphy's paintings. There are no more to come upon the market. The same is true as to the drawings, none of which Mr. Murphy would offer for sale while he lived, much to the irritation of his friends. Mrs. Murphy in assembling and assorting them has sought to make the exhibition a suitable memorial to her husband, one of the fine American painters of his generation and one of the best beloved as a man.

The majority of the paintings are recent work, and work of the days of the artist's best maturity. The collection, however, spans fifty years of artistic labor, from 1873, and the different phases of his interest clearly appear. From an admirer of rich greens in the landscape he became a devotee of the quieter yet richer tones of the declining season of the year—an Apostle of the Autumn. And he found the autumn of infinite variety. His range was all of outdoors.

In titles of his pictures may be read a book of nature: "October Woods," "November Indian Summer," "The Sprout Lot," "Lowlands," "The Hill," "The Farm," "Gray Weather," "Frosty Morning," "Woods Clearing," "The Pumpkin Field," "The Willows," "Outskirts of a Village," "The Barn," "Summer," "Fall Mist," to mention only a few of them. And what finer representation of nature can be wanted than that in "The Vista," a painting of 1914? Among the paintings of the early days are notes of neighboring Jersey, and there is a Chicago River record, as well as pictures of France.

DANA H. CARROLL

NEW YORK
1926

An Appreciation of Mr. Murphy and His Work

IT is a privilege and a pleasure to write a word for the catalogue of the drawings and paintings of the late J. Francis Murphy, which from time to time the artist presented to his wife. It comprises the only considerable number of Mr. Murphy's works in the hands of any one person.

The public has never before had an opportunity to purchase any of Mr. Murphy's drawings and pencil sketches. During a friendship which lasted for many years I learned much of the early life of J. Francis Murphy. Success in art was not passed to him on a golden platter. He climbed the ladder step by step and each step meant hard persistent work. He not only won for himself recognition—that elusive thing which thousands of artists fight for and never obtain—but he reached the first rank of American landscape painters.

When Mr. Murphy was a young art student and the fumes of the Chicago fire were still in his nostrils, American art was an infant struggling to keep itself alive. It existed in name only. Few wanted it or believed in it. Portrait painting had made some progress during and after the Revolution, but landscapes were primitive. A group of artists known as the "Hudson River School" were painting landscapes which today are thought to be old-fashioned but were considered good at the time they were painted. Mr. Murphy broke away from this style of painting. His inborn love of the beautiful in nature led him as early as 1878 to paint pictures far in advance of the times and suggestive of that fine quality which he developed in later years. Under the leadership of Inness, Wyant, Homer Martin, Winslow Homer, Alden Weir, John Sargent and J. Francis Murphy, American art pushed its way to the front and took a position from which it has never retraced a step. These great artists have all passed away but their immortal works live.

Mr. Murphy was a modest man. Honors came to him thick and fast during the last twenty years of his life but he remained the same big-hearted genial companion and friend. He was a good mixer. Friday evenings usually found him at the Old Salmagundi Club where the artists gathered for dinner and for a happy evening afterwards. Success never turned Mr. Murphy's head nor caused him to change in the slightest his simple mode of living. He loved his home and enjoyed having his friends with him. He had excellent business ability. His sound judgment, fine integrity, and that rarest of all qualities, good common sense, would have made him a success in any business or profession which he might have chosen. He was born with a love for art. When a child playing on the floor he used to draw pictures on the wainscoting. His mother would never allow anyone to erase them. Nothing could ever divert him from the purpose he had in mind to become an artist. Mr. Murphy was self-taught and he taught himself well. His paintings are his monument.

Those beautiful poetic landscapes which he created and which bear his name will adorn the homes of American art lovers for generations to come.

ALEXANDER M. HUDNUT

FIRST SESSION

Friday November 26, 1926 at 2:15 p.m.

Catalogue Numbers 1 to 167 Inclusive

COMPRISING one hundred and sixty-seven drawings by the late J. Francis Murphy, the majority in pencil, a few in pen and ink or heightened with water-color. The sketches cover the period between the years 1871 and 1886 and are made mainly in the fertile grasslands of New York and New Jersey in the summer months. In New York State the villages of Palenville, Bellona, Lakeville and Geneseo recur constantly; in Jersey the artist wandered on either bank of the Raritan River and sketched also the outskirts of the growing towns of Springfield and Elizabeth. Among old French villages are Montigny, La Genevraye, Sorgue.

In addition to rapid notes of the play of light and shade on buildings, fences, trees and meadows, Murphy spent exquisite labor and thought on his smallest drawings of trees and flowers, each painstakingly labeled with the conscientiousness of a botanist and stored away in his portfolio for future use; but the arresting quality of the whole is the rapidity with which the mind of the man seized the essential and disregarded the superfluous in the picture before him, while he would return again and again to satisfy himself on a difficult point of draughtsmanship.

The measurements on the following one hundred and sixty-seven drawings have not been given individually, as they are all small examples.

1. LONGWOOD VALLEY Mr. Mc Mann

15.— Oak tree on the bank of a river, with meadows behind. Pencil. Dated October 20, 1877.

2. BEACH GLEN R. H. Nesbit

15.— Tree in the left foreground arching over a downward slope with a low rise behind. Pencil. Dated October 10, 1877.

3. JERSEY LANDSCAPE Blank

17.50 Edge of a grass meadow with tall slender trees rising out of a mass of foliage. Pen. Dated June 28, 1877.

4. MILTON, NEW JERSEY Mr Mc Mann

12.50 Cluster of gabled cottage buildings on a country road at the top of a hill, with trees. Pencil. Dated October 20, 1877.

5. MEADOW LANDSCAPE J. H. Anderson

10.— Field of grass with a clump of tall elms behind. Pencil. Dated October 21, 1877.

6. DRESDEN

Corner of a frame barn building in the sunlight. Pencil. Dated September Passed 5, 1881. Milch Galleries

7. LANDSCAPE, NEW JERSEY

17.50 Group of fruit trees before a partly seen farm building with a distant rise at the right. Pencil. Dated June 1, 1876.

8. "SCOTT'S," NEW JERSEY Mr. Mc Mann

30.— Grass meadow dipping abruptly in the middleground into a copse of trees. Pencil. Signed, J. F. Murphy, and dated July 26, 1877.

9. LANDSCAPE WITH STREAM L. L. Horch

12.50 A brook flowing into the foreground between curving banks of bare upright trees. Pencil. Dated October 25, 1885.

J. J. Lanyon

20.— 10. SUNFLOWER

Tall stalk of the plant with huge leaves, by the corner of a sheep fence. Pen. Signed, J. F. Murphy, and dated October 18, 1877.

J. W. Anderson

15.— 11. CORNSTALKS, NEW JERSEY

Tall bamboo-like plants with gracefully bent heads. Pen. Signed, J. F. Murphy, and dated August 17, 1877.

Milch Galleries

12. EUPATORIUM

25.— Copse of bents and tall flaring plants, with a butterfly. Pen. Signed, J. F. Murphy, and dated August 14, 1877.

F. E. Church

13. SMALL POPLAR

25.— Two closely growing stems of sapling with half-bare twigs. Pencil. Signed, J. F. Murphy, and dated September 11, 1881.

Mrs. J. W. Anderson

14. POPPIES, JERSEY

15.— Tall thin spidery stems in late blossom or pod. Pen. Signed, J. F. Murphy, and dated August 13, 1877.

J. J. Lanyon

15. MORNING-GLORY

20.— Three tall stems of convolvulus flowers. Pen. Signed, J. F. Murphy, and dated August 16, 1877.

Mrs. J. Hall

16. BLUE FRINGED GENTIAN

30.— Tall nodding stems of wild flowers. Pen and pencil. Signed with initials, J. F. M. and J. F. Murphy, and dated September 27, 1877. Inscribed with a couplet from Bryant.

Mrs. J. W. Anderson

17. PUMPKIN

15.— Group of broken trailing stems and huge straggling leaves. Pen. Signed, J. F. Murphy, and dated September 15, 1877.

18. GOURD " " "

10.— Stems of a large-leaved plant bearing a single fruit. Pen. Signed, J. F. Murphy, and dated September 13, 1877.

Milch Galleries

19. FLOWER STUDIES, NEW JERSEY

65. Rising grass meadow, an elaborate study of tall wild flowers in the foreground; on the ridge a leaning fruit tree. Signed, J. F. MURPHY, and dated October 4, 1886.

[*Illustrated above*]

Mrs. J. H. Anderson

20. PLANT SKETCH

15.— Group of tall stems of wild flowers. Pencil. Signed, J. F. MURPHY, and dated October 24, 1885.

L. L. Horch

21. LANDSCAPE WITH COTTAGE

35.— In the left foreground three trees; white cottage buildings behind masses of foliage in the right middle distance. Sepia wash. Dated July 2, 1877.

J. C. Killeen

22. MILBURN

12.50 A pile at the left formed by a mass of shrubbery, above which towers the sloping roof of a frame house. Pencil. Dated September 30, 1882.

Mrs. J. H. Anderson

23. SHEAVES

15.— Stubble in the foreground with two lines of tall sheaves; behind, an indistinct curtain of woodland. Pencil. Dated September 24, 1874.

Mr. McMann

24. SCOTT'S BARN

15.— Sunlit frame barn with piles of hay seen through the aperture. Signed, J. F. MURPHY, and dated August 21, 1877.

Miss N. Gugerson

25. JERSEY

15.— In the foreground a tall elm dividing into triple branches, before saplings in the middle distance. Pencil. Dated June 24, 1877.

H. Brown

26. A HOUSE, DRESDEN

15.— Corner of a frame house, before which is the stiff trunk of a tree and unhewn logs lying on the ground. Pencil. Dated July 18, 1877.

H. H. Drew

27. A MEADOW, JERSEY

25.— Long rolling grass with a stile in the foreground and bounded by trees running away from the centre and laterally out to the right. Pencil. Dated July 26, 1877.

J. H. Anderson

28. WILLOWS

12.50 Composition of high, dark and middle lights in a roughly outlined clump of trees. Pencil. Undated.

Mr. McMann

29. SENECA LAKE, DRESDEN

10.— Foreshore sloping down to the lake at the left, with two tree-stumps and a boathouse at the water's edge behind. Pencil. Dated September 14, 1881.

J. H. Anderson

30. CHESTERFIELD
10.— The roof of a wooden barn coming on to the top of an old wall. Pencil. Dated July 3, 1880.

31. OLD SHACK L. L. Horch
20— Tumble-down hut with ruined roof; woodland behind. Pencil. Dated September 1, 1871.

32. MILBURN, N. J. J. H. Anderson
15.— In front of a roughly-sketched frame house the stunted bent trunk of a fruit tree. Pencil. Dated October 30, 1882.

33. OCTOBER TREES " " "
12.50 Two bare bent tree-trunks in the foreground together, their high lights added in white water-color. Pencil and wash. Dated October 25, 1878.

34. LANDSCAPE SKETCH Mrs. M. Johnson
15.— Vista of houses and outbuildings amid trees. Pencil. Dated October 23, 1885.

35. NEW JERSEY Mr. McMann
15.— Field of deep grass in which are two figures; behind rises a tall mass of thick woods. Pen. Dated July 12, 1877.

Milch Galleries

36. DENMARK POND, NEW JERSEY
12.50 A small reed-filled stretch of water with rising grassland and trees on the farther shore. Pencil. Dated July 3, 1876.

L. L. Horch

37. BERKSHIRE VALLEY, JERSEY
15.— Shore of a river, showing gently rising grassland with scattered banks of reeds and woodland. Pencil. Dated October 3, 1876.

J. C. Hillers

38. MILBURN
10.— Curving line of an old fence, with two bare tree-trunks towering above a well behind it at the right. Pencil. Dated October 3, 1882.

39. OLD TILEYARD, DRESDEN R. H. Nesbit
15.— Broad low mass of straggling wooden sheds forming two sides of an oblong enclosure. Pencil. Dated September 14, 1881.

J. H. Anderson

12.50 40. CONESUS LAKE, LAKEVILLE, N. Y.

A frame dwelling-house roughly sketched in behind a patch of tall grasses and sun-flowers. Pencil. Dated October 17, 1881.

12.50 41. OLD CHESTNUT H. H. Drew

Grass field with the leaning trunk of a stout chestnut tree before a bank of forest. Pencil. Dated August 21, 1877.

Mr. Mc Mann

12.50 42. AUTUMN LANDSCAPE

Open grass country rising swiftly towards the background, with a bare tree and a cottage in the foreground and the retreating line of a fence. Pencil. Dated October 28, 1884.

J. C. Pillevey

17.50 43. MONTIGNY

Lawn of long grass before a group of buildings of many gables, fenced. Pencil. Signed, J. Francis Murphy, and dated August 25, 1886.

Mr. Mc Mann

12.50 44. FARM BUILDINGS

In the foreground a stone wall running away into the gabled ends of long barn-like structures. Pencil. Signed, J. Francis Murphy, and dated August 24, 1886.

Mrs. H. J. Anderson

10.— 45. SPRINGFIELD, NEW JERSEY

Group of gabled buildings in the sunlight around a yard with a wooden fence running across the foreground. Pencil. Dated October 4, 1882.

" " "

12.50 46. WATERSIDE LANDSCAPE, LAKEVILLE

The edge of a lake at which are rude low boathouses half concealed by a great mass of trees. Pencil. Dated August 23, 1881.

H. H. Drew

17.50 47. HIBERNIA

A trestle bridge crossing a depression with a mass of boulders in the foreground, woodland behind. Pencil. Dated June 30, 1877.

J. H. Anderson

10.— 48. MOUNT HOPE

A rising grassy field with the ruins of a windmill in the foreground. Pencil. Dated September 14, 1877.

H. H. Drew

12.50 49. GREENFIELD

Pasture country, with a low fence running across the foreground beneath two trees in summer foliage. Pencil. Dated July 13, 1878.

H. H. Drew

50. RIVER SCENE

A boat is on the calm river which curves away from the right foreground; at left and right flat grassy banks with numerous trees. Pencil. Dated October 24, 1875.

40.—

[*Illustrated above*]

J. H. Phillips

12.50 51. LANDSCAPE WITH FARM-HOUSE

Gabled house between roughly sketched trees; two tree outlines in the upper left-hand corner. Pencil. Dated 1876.

J. C. Hillevey

52. SPRINGFIELD, NEW JERSEY

12.50 Group of houses, one behind the other, with gardens enclosed by fences; a curtain of trees against the sky. Pencil. Dated October 4, 1882.

J. H. Anderson

12.50 53. CATSKILL

An old barn building at the edge of a field before the roughly outlined contours of a wood. Pencil. Dated October 12, 1878.

54. SPRINGFIELD " " "

10.— Ruined barns with long sloping roofs before a ragged mass of foliage and with a gnarled straggling tree at the left. Pencil. Dated October 24, 1882.

J. C. Hillevey

10.— 55. THE CAMPBELLS' BARN, MILBURN

Old rectangular building, part brick, with long narrow roof and an open door in the loft. Pencil. Dated October 16, 1882.

J. H. Anderson

10.— 56. MIDDLE FORGE

Vignette of a patch of water, on the farther bank of which is a curtain of woodland. Pencil. Dated July 5, 1877.

L. L. Horch

17.50 57. SARATOGA LAKE

Stretch of water with trees at the left, a dead trunk fallen and throwing out branches over the left. Pencil. Dated June 29, 1876.

Mr. McMann

17.50 58. CATSKILL

Pile of locked tree-trunks and boulders, the high lights picked out in white. Pencil and wash. Signed, J. F. Murphy, and dated September 28, 1878.

J. H. Phillips

12.50 59. FARM BUILDINGS

Group of low buildings with long sloping roofs and sheds, with scattered half-bare trees. Pencil. Dated 1879.

J. H. Anderson

60. OLD BARN, NEW JERSEY

20.- Sunshine effect of bare trees and felled timber in front of a frame barn, with buildings in the rear at the left. Pencil. Dated May 13, 1876.

[*Illustrated above*]

Dr. J. Korman

61. LANDSCAPE

10.— The bare spreading branches of a tree in late autumn; behind it a low fence encloses a barn and a copse of willows. Pencil. Dated November 2, 1878.

J. H. Anderson

62. OLD SHED

10.— A dilapidated wooden shed with trees behind. Pencil. Dated October 2, 1874.

Milch Galleries

63. FARMHOUSES, CATSKILL

40.— Frame buildings at the left with a gabled roof; a path curving off towards two trees at the right; the high lights of roof and sky put in in white. Pencil and wash. Dated September 28, 1878.

Mr. Shillig

64. MAPLES

17.50 On a trestle bridge over a small river a figure is standing; at right and left banked masses of foliage with tall leaning maples in the left foreground. Pencil. Dated October 28, 1875.

J. C. Oswald

65. SOLDIERS' MONUMENT, ASHFIELD

12.50 In the left foreground a cenotaph surmounted by an urn, enclosed within trees. At the right an open space. Pencil. Dated July 2, 1880.

J. H. Anderson

66. LAKEVILLE, N. Y.

10.— The end of an old dilapidated frame house at the right, the long grass of a garden topped by bare autumnal trees; a clothes-line hanging at the left. Pencil. Dated October 17, 1881.

" " "

67. LAKEVILLE

10.— The long roofs and chimneys of a group of houses seen over the top of tall grasses and undergrowth. Pencil. Dated October 20, 1881.

L. L. Horch

68. PALENVILLE, CATSKILL

35.— Old frame house at the left with tumble-down outbuildings; in the foreground a pond with rough boulders; the high lights added in white. Pencil and wash. Signed, J. Francis Murphy, and dated September 2, 1878.

J. H. Anderson

69. SPRINGFIELD

12.50 Group of low outhouses dominated by a tall frame loft building in front of them. Pencil. Dated October 4, 1882.

Milde Galleries

70. RIVERSIDE LANDSCAPE

45.— Still water in the foreground, behind which is a huge mass of summer leafage blowing in the wind and sunshine. Pencil. Dated August 17, 1876.

[*Illustrated above*]

J. H. Anderson

71. MILL AND DAM, BELLONA

10.— The water in the foreground banked by stone buildings at the beginning of a long dam at the right. Pencil. Dated September 11, 1881.

" "

72. LANDSCAPE, LAKEVILLE

12.50 Broad open country with a tree in the foreground; on the near bank of a river crossing the middle distance is seated a figure. Pencil. Dated August 29, 1881.

P. P. Fallon

73. SARATOGA LAKE

12.50 At the left a mass of summer foliage of trees leaning over the water, with a wooded shore in the distance. Pencil. Dated July 1, 1876.

Mr. Andrews

74. NEW JERSEY

12.50 Grass country descending into the close foliage of a wood at the foot of the incline. Pencil. Dated May 31, 1876.

Mr. McMann

75. A WEIR, CATSKILL

17.50 In the foreground a shallow river-bed littered with boulders; behind, low buildings and water streaming down from under a mill dam. Pencil and wash. Dated October 29, 1878.

Mr. McMann

76. LANDSCAPE, CATSKILL

25.— Group composed of an old spreading tree under which is roughly stacked timber with a trunk lying on the ground amid long wild grasses, the high lights added in white. Pencil and wash. Signed, J. F. Murphy, and dated September 28, 1878.

Mr Andrews

77. DESERTED HOUSE, CHESTERFIELD

10.— Long rambling building with low sloping roof, tumble-down outbuildings in the rear at the right; before it a grassy mound. Pencil. Dated July 3, 1880.

" "

78. DEDERICK'S TANNERY, PALENVILLE

15.— Gabled corner of a frame and brick building with strong sun shadows, the high lights put in in water-color. Pencil and wash. Signed, J. F. Murphy, and dated September 23, 1878.

H. H. Drew.

79. PALENVILLE, CATSKILL

15.— A stream falls over a series of shallow rocky ledges down into the foreground; against the sky foliage towering up into a single tree at the left Pencil and wash. Dated October 5, 1878.

Lewis & Simmons

80. BERKSHIRE VALLEY, JERSEY

Open pasture country with a pond in the foreground and rows of trees behind lines of sheep fence crossing the scene. Pencil. Signed, J. F. MURPHY, and dated October 3, 1876.

45.—

[*Illustrated above*]

part of no. 56 in Sale at Parke-Bernet May 6, 1945

Mr. Andrews

12.50 81. AUTUMN, CATSKILL

Bare earth in the foreground with three pollard trees at the left and wild foliage shapes before the horizon. Pencil. Dated October 12, 1878.

82. WHEAT SHEAVES Milch Galleries

25.- In the foreground stubble with lines of cone-shaped sheaves; the summer foliage of a wood behind. Pencil. Dated 1874.

Mr. Andrews

83. MILBURN, N. J. and SPRINGFIELD

10.- Two drawings; the first of the corner and porch of an old frame house, the second of a group of roofs and gardens within a fence. Pencil. Dated September 30 and October 4, 1882.

" "

84. TREE EFFECT, JERSEY

10.- Tall bare trees towering up through a haze; in the foreground a half-falling trunk arched over the scene. Pencil. Dated November 4, 1876.

Milch Galleries

85. DEDERICK'S OLD TANNERY, PALENVILLE

30.- A stocky mass of frame buildings terminating in gables and overhanging wings in the foreground; at the foot of the tannery building flows a river. Pencil and wash. Signed, J. F. MURPHY, and dated September 22, 1878.

86. TWO LANDSCAPES Lewis & Simmons

10.- Two views of a group of low farm buildings before a heavily blocked mass of trees. Pencil. Dated July 12, 1879.

12.50 87. BATCHELLERVILLE Mr. Andrews

View from the grassy bank of a river which appears at the left; in the foreground the trunks of two trees. Pencil. Dated August 3, 1878.

88. SARATOGA Lewis & Simmons

15.- Summer landscape of a grass pasture, divided by fences; at the left the long lines of farm-house buildings, behind which are trees. Pencil. Dated July 24, 1876.

89. FOREST LANDSCAPE F. E. Church

22.50 A dark curtain of foliage before which is a group formed by four bare trunks of elms. Pencil. Dated October 23, 1874.

Milch Galleries

90. AUGUST SUNSHINE, JERSEY

Rolling thick grass meadow with a rail fence in the foreground and two trees; in the rear a fringe of woods. Pencil. Dated August 3, 1877.

40. —

[*Illustrated above*]

Lewis & Simmons

22.00 91. NEW JERSEY

A group of trees at the right from which a sheep fence runs across the foreground; behind it a number of barns. Pencil. Dated October 7, 1876.

92. LAKEVILLE Mr. Andrews

10.— The corner of a lake; on the grassy banks a tall group of trees rises centrally to dominate the whole. Pencil. Dated October 24, 1881.

93. BELLONA Mr. McMann

12.00 Wide stretch of meadow with a tumble-down fence zigzagging away from the left foreground before a clump of trees. Pencil. Signed, J. F. Murphy, and dated September 9, 1881.

Lewis & Simmons

17.00 94. PALENVILLE, CATSKILL

In a depression in the foreground is a round frame building at the edge of a stony brook; behind, the ground rises steeply to a near rounded horizon. Pencil and wash. Dated September 21, 1878.

Mr. McMann

17.00 95. THORN-APPLE, BELLONA, N. Y.

Half-bare dwarf trees in the foreground with spreading wispy branches, a low frame building in the rear. Pencil. Signed, J. F. Murphy, and dated September 10, 1881.

Mr. Andrews

96. LOG PILES, CATSKILL

12.00 Pile of timber at the left by a pond, with willows and other trees in the background; the high lights added in white. Pencil and wash. Dated October 12, 1878.

Lewis & Simmons

97. COUNTRY DWELLING

12.00 View of an old frame house with spreading outbuildings, the porch half-concealed behind a bed of tall hollyhocks; on the grass two hens. Pencil and wash. Dated August 13, 1878.

R. H. Nesbit

98. HOUSE AT GENESEO

10.— Cottage with low sloping roof and three chimneys, framed by bare twigs. Pencil. Dated October 9, 1881.

99. SYCAMORES Mr. Shillig

12.00 Two studies of young bare trees. Pencil and water-color. Signed, J. F. Murphy, and dated October 27, 1884.

100. LAKEVILLE Lewis & Simmons

A patch of water in the foreground behind which are trees and undergrowth almost concealing a farm building in the rear. Pencil. Dated August 25, 1881. 25.—

[*Illustrated above*]

Milch Galleries

101. SUMMER LANDSCAPE

20.— Before a wood stands a small cottage towards which a woman is walking; at the left scattered fence timber. Pencil and wash. Dated August 12, 1878.

" "

102. YELLOW BIRCH, ADIRONDACKS

22.50 Carefully drawn study of light and shade at the base of a peeling birch trunk. Pencil. Dated October, 1883.

103. TREE EFFECT Mr. Andrews

10.— A trunk from which dangles a half-rotten branch curving into fantastic twig-forms. Pencil. Signed, J. F. MURPHY, and dated October 23, 1885.

Lewis & Simmons

104. ELIZABETH, N. J.

22.50 Grass meadow with a central group of four willows. Pencil. Signed in two places, J. F. MURPHY, and dated June 16, 1879.

105. SARATOGA " " "

15.— A stream flowing beneath a rough stone bridge with wooden rails; leaning tree-masses in the rear. Pencil. Dated August 8, 1876.

Mr. Andrews

106. A DWELLING HOUSE, MILBURN, AND IVY ON FENCE POSTS

10.— Above, the study of a house with three dormer windows; below two sketches of ivy effects on fences. Pencil. Dated October 18 and 22, 1892.

Mr Mc Mann

107. WILLOWS AND YELLOW LEAVES

12.50 Roughly-sketched formulas of upright and leaning tree-shapes, with washes of color. Pencil and wash. Dated October 27, 1884.

Lewis & Simmons

108. TWO SKETCHES

12.50 The first, an end view of hewn tree-trunks lying on the ground, the second, of the bare twigs of a sapling. Pencil. Signed, J. F. MURPHY, and dated October 20 and 24, 1884.

Milch Galleries

109. CONESUS LAKE, LAKEVILLE

25.— At the edge of the water a bank deep 'n wild grasses and flowers, with a trailing copse of huge pumpkin leaves Pencil. Signed, J. F. MURPHY, and dated August 27, 1881. .0-

Lewis & Simmons

110. OLD BOATHOUSE, MILLTOWN, N. J.

At the water's edge the dilapidated ruin of a wooden boathouse with sloping roof. Pencil. Signed in two places, J. F. MURPHY, and dated October 5, 1882.

20.—

[*Illustrated above*]

Mr. Andrews

111. TWO SKETCHES, SPRINGFIELD

10.— At the left, a group of farm buildings; at the right, the end of an old wooden barn. Pencil. Dated October 4 and 5, 1882.

" "

112. TWO SKETCHES, SPRINGFIELD

10.— The first of a hay-frame lying on the grass, the second of a corner of a farm-house. Pencil. Dated October 10, 1882.

Lewis & Simmons

113. THE MILL WHEEL, MILBURN

12 50 The end of a large mill frame building with a huge water-wheel seen sideways beneath a lattice of twigs. Pencil. Signed, J. F. MURPHY, and dated October 14, 1882.

Milch Galleries

114. MONTIGNY

17 50 A large cluster of tiled cottages surrounded by fruit saplings, with a distant prospect of meadow and trees on the horizon. Signed, J. FRANCIS MURPHY, and dated August 18, 1886.

115. MONET H. Brown

12 50 A white-walled village overhanging a river with a bridge of many arches crossing from a square stone tower at the left. Pencil. Signed, J. F. MURPHY and dated September 30, 1886.

Lewis & Simmons

116. CONESUS LAKE, LAKEVILLE

15.— A few yards of ground at the water's edge with a boat shelter, a pollard willow and the side of a frame house. Pencil. Signed, J. F. MURPHY, and dated October 22, 1881.

Mr. Andrews

117. TWO SKETCHES, MONTIGNY

12 50 Groups of old gabled and tiled houses with quadrangular chimneys, in carefully studied values. Pencil. Dated August 19, 1886.

" "

118. A WATER-WHEEL, LAKEVILLE

10.— The end of a low sunlit mill building with a long driving axle from an undershot water-wheel at the left. Pencil. Dated August 26, 1881.

Mr. McMann

119. A FARM, CATSKILL

30 —

A yard with trees and running water, with the edges of white frame buildings at the right. Pencil and wash. Signed, J. F. MURPHY, and dated September 23, 1878.

[*Illustrated above*]

Mr. Andrews

120. DRESDEN

10.— Looking down a tributary with tree-lined banks at the left, the view is of a farm-house wall cutting it at right angles. Pencil. Signed, J. F. Murphy, and dated Sept. 15, 1881.

" "

121. OCTOBER MORNING, LAKEVILLE

10.— A stream in the foreground with a plank resting on an old barrow; a tree with naked branches conceals a near farm-house. Pencil. Dated October 17, 1881.

122. CRANFORD Lewis & Simmons

12.00 The grassy bank with a large barn and trees, coming down to the water's edge in the foreground. Pencil. Dated July 6, 1879.

123. GENESEO FLATS " "

20.— In the foreground the squat thick trunks of three colossal beeches; in the middle distance flat plains crossed by a broad river. Pencil. Dated November 10, 1881.

J. H. Anderson

124. WILLIAMSBURG MILL AND WESTFIELD RIVER

10.— Above, a sketch of a small sawmill; below, a sharply rising grassy upland. Pencil. Dated June 30 and July 1, 1880.

Mr. Andrews

125. GREYLOCK, CHESTERFIELD, MASS.

12.00 Landscape with a tree in the right foreground and a cluster of cottage buildings in the middle distance beside a tall poplar. Pencil. Dated July 1, 1880.

126. SORGUE Lewis & Simmons

12.00 A bend in a village street, with an old house having quaint side gables and a yard enclosed by a wooden fence. Pencil. Signed, J. F. Murphy, and dated September 30, 1886.

127. LA GENEVRAYE " "

17.00 The outskirts of a village, with scattered white-walled cottages and barns having tiled roofs; grass meadows in the foreground. Pencil. Signed, J. Francis Murphy, and dated July 26, 1886.

Mr. McMann

128. A BRIDGE, MONTIGNY

20.— Bend of a narrow stream spanned by a small single-arched stone bridge; in the meadows at right and left willows, birches and maples. Pencil. Signed, J. Francis Murphy and dated October 2, 1886.

Lewis & Simmons

129. HOUSES AT MONTIGNY

A cluster of low cottage buildings with long sloping roofs, behind which is a dark mass of forest. Pencil. Signed, J. FRANCIS MURPHY, and dated August 20, 1886.

35.—

[*Illustrated above*] part of lot. 56 in Sale at Parke-Bernet May 6, 1943

Lewis & Simmons

130. LATE AUGUST

40.—

A piece of water in the foreground with low-lying banks and a group of naked trees at the left. Hilly background indicated. Pencil and water-color. Signed, J. F. MURPHY, and dated August 24, 1884.

131. PALENVILLE Mr. Andrew

12.50

A tall wooden mill building with trees standing beside it; across the front a pipe carries water down to a barrel. Pencil. Dated September 24, 1898.

Mr. Mc Mann

132. A STREAM, MONTIGNY

12.50

The water flows down into the right foreground; a group of three birches in the left foreground, a ruined shelter at the right. Pencil. Signed, J. FRANCIS MURPHY and dated October 2, 1886.

Lewis & Simmons

133. LANDSCAPE WITH WILLOWS

15.—

Flat pasture country, a stream in the foreground flowing by the foot of four pollard willows. Pencil. Dated July 21, 1879.

Mr. Mc Mann

134. A WATER-WHEEL, LAKEVILLE

10.—

Smooth water in the foreground in front of an old undershot wheel half-concealed by trees at the right. Signed, J. FRANCIS MURPHY, and dated October 20, 1881.

" "

135. ELIZABETH

12.50

A huge triangular mass of leafage at the bottom of a grassy slope, overshadowing a brook in the foreground. Pencil. Dated June 27, 1879.

Mr. Andrew

136. TWO SKETCHES, LAKEVILLE

10.—

One a landscape of trees and scattered houses; the other a view of a church steeple pointing up above the trees, wild grasses in the foreground. Pencil. Dated August 23, 1881.

137. GENESEO Lewis & Simmons

15.—

A meadow in autumn sunshine; at the right the broad generous trunks and spreading branches of two trees. Pencil. Signed, J. F. MURPHY, and dated October 11, 1881.

F. E. Church

138. TWO SKETCHES, GENESEO

12.50

The upper one a landscape of grass and trees, the lower a distant view of the houses and spires of a village in the sunshine. Pencil. Dated October 11, 1881.

H. H. Drew

139. LANDSCAPE, SENECA LAKE

90.—

Grass country rising to the right, with a group of trees in sunshine; in the foreground, boulders. Pencil. Signed, J. F. MURPHY, and dated September 7, 1881.

[*Illustrated above*]

Mr. Andrew

140. "NO WALNUTS," DRESDEN

10.— A river in the left foreground with a bank of lush grass at the right; behind, a tall triangular bank of foliage. Carefully drawn light values. Pencil. Dated September 14, 1881.

Mrs. F. H. Hall

141. EARLE'S LANDING, SENECA LAKE

12.50 In the right foreground a corner of the lake and overhanging trees, from behind which appears a low shed. Pencil. Dated September 7, 1881.

Mr. Andrew

142. TWO VIEWS OF CONESUS LAKE

10.— The first of a row of old piles jutting out into the water; the second showing a crude landing stage of boards with boats tied up. Pencil. Dated October 24, 1881.

Miss R. E. Smith

143. HARVEST, DRESDEN

12.50 A stubble field with rows of small sheaves and a mass of trees in the rear. Pencil. Dated September 17, 1881.

Mr. Andrew

144. TWO SKETCHES, LAKEVILLE

10.— Each of a few yards of shore at the corner of a lake with trees and an old wattle fence. Pencil. Dated October 22, 1881.

145. CRANFORD Lewis & Simmons

17.50 A field in the right encircled by a ring of trees starting from the left foreground. Pencil. Dated July 6, 1879.

" "

Part of lot 56 in auction at Parke Bernet Mar. 4, 1943

146. AUTUMNAL LANDSCAPE, SPRINGFIELD 17.50

In the foreground a copse of trees with tall smooth trunks, in the sunshine; on the horizon at the left a cottage. Pencil. October 10, 1882.

Mr. Andrew

147. TWO DRAWINGS

10.— The first of a thicket of trees, the second of open country with a collection of farm buildings surrounded by trees. Pencil. Dated September, 1884, and October 10, 1884.

148. OLD PRESS " "

10.— The remains of a large wooden press fallen and buried in tangled grass, by the side of a ruined barn. Pencil. Dated October 24, 1882.

a. Michael

149. OLD BRIDGE, MONTIGNY

A stream is crossed by the single low arch of an old brick bridge, the banks of thick grass with willows and slender birches on either side. Pencil. Signed, J. Francis Murphy, and dated October 2, 1886.

55.-

[*Illustrated above*]

Mr. McMann

150. L'ECLUSE, MONTIGNY

Foreground of long grass, with an avenue of tall poplars running away at the right ; on the horizon at the left a mansion. Pencil. Signed, J. FRANCIS MURPHY, and dated August 11, 1886.

20.—

Lewis & Simmons

151. LANDSCAPE WITH WILLOWS, MONTIGNY

In the left foreground a stream, by a meadow with scattered pollard willows, tall poplars and birches; behind can be discerned the towers of a mansion. Pencil. Signed, J. FRANCIS MURPHY, and dated October 2, 1886.

15.—

" "

152. TWO STUDIES, MONTIGNY

The first of a corner of the village seen behind trees; the second of half-bare pollard willows and a wooden fence. Pencil. Signed, J. F. MURPHY, and dated October 3, 1886.

12.50

" "

153. SUMMER LANDSCAPE

In the right foreground a pollard tree on the grass by a river at the left; in the rear rough hills. Pencil. Dated July 21, 1879.

12.50

Mr. Andrews

154. AUGUST LANDSCAPE, LAKEVILLE

Foreground of meadow with a dead tree at the left, the roof of a house visible in the distance; behind it the foliage of a line of lindens. Pencil. Dated August 29, 1881.

10.—

Lewis & Simmons

155. AT THE WATER'S EDGE, LAKEVILLE

Corner of a lake, the rounded bank at the left crowned with naked trees, behind which runs a sheep fence. Pencil. Dated October 22, 1881.

12.50

Mr. Andrews

156. SENECA LAKE, DRESDEN

From right and left grassy banks descending to a stream in the centre; behind it a landscape with trees and cottages. Pencil. Dated September 8, 1881.

10.—

Lewis & Simmons

157. FIELDS AT BELLONA

Rolling grassland rising swiftly at the right. In the middle distance farm buildings amid trees, a poplar and a maple in the left foreground. Pencil. Dated September 10, 1881.

12.50

Lewis & Simmons

158. NEW JERSEY MEADOWS

In the foreground, by a sheep fence, a tree spreading into a trumpet-shaped mass of branches; prospect of fields and woodland. Pencil. Dated September 28, 1876.

[*Illustrated above*]

F. E. Church

159. RIVER LANDSCAPE

25.—

A tall pyramid of foliage rises from the grass on the farther bank of a river curving from the right into the foreground. Pencil. Signed, J. F. MURPHY, and dated August, 1879.

Lewis & Simmons

160. GENESEO MEADOWS

32.50

Tangled grass in the foreground with low scattered sheaves; behind, a confused mass of forest. Pencil. Signed, J. FRANCIS MURPHY, and dated October 11, 1881.

Mr. McMann

161. TREES AT GENESEO

12.50

The top of a low grassy ridge across which stretches a procession of sturdy oaks and beeches. Pencil. Dated August, 1881.

Lewis & Simmons

162. LANDSCAPE, BELLONA

12.50

Broad fields with the solitary form of a tree in full leafage in the central foreground. Pencil. Dated September 9, 1881.

" " "

163. FARMHOUSE, LA GENEVRAYE

32.50

Low white barns with long tiled roofs behind a wall; at the left a tall elm. Pencil. Signed, J. F. MURPHY, and dated July 26, 1886.

Miss N. Gugerson

164. A FARM, MONTIGNY

20.—

A long white building at the right behind fencing, at the left tall foliage of elms and poplars. Pencil. Signed, J. FRANCIS MURPHY, and dated August 6, 1886.

J. J. Lanyan

165. LAKEVILLE STUDY

12.50

A depression in a rolling grass meadow backed by a mass of trees in carefully graduated lights and darks. Pencil. Signed, J. F. MURPHY, and dated August 25, 1881.

Lewis & Simmons

166. OLD BUILDINGS, LA GENEVRAYE

17.50

Group of picturesque white cottage buildings with tiled roofs, low walls and trees in the sunshine. Pencil. Signed, J. FRANCIS MURPHY, and dated August 3, 1886.

J. J. Lanyan

167. MONTIGNY

15.—

Looking down from a rise, a group of old cottages with high-colored roofs, and a vista of meadow with trees breaking the horizon. Pencil. Dated August 17, 1886.

SECOND AND LAST SESSION

Friday Evening, November 26, at 8:15 O'clock

Catalogue Numbers 168 to 302 Inclusvie

J. R. Kimball

168. "NORTH BRANCH," CHICAGO RIVER

Painted July 18, 1873, as noted on the stretcher. An agreeable bit of sylvan landscape, depicting trees of full green foliage on the left, with other trees and bushes farther away on the right, and in the foreground green fields through which winds a small and placid river. Signed at the lower right, J. F. MURPHY, '73.

120.—

Height, 5½ inches; length, 8 inches

Miss A. Brown

169. THE EDGE OF THE WOODS

Trees of a forest are a rich dark green, under a green-blue sky enlivened by strata of white cloud. The narrow foreground clearing before the woods is reddened by autumn growths in the grass. Signed at the lower left, J. FRANCIS MURPHY.

150.—

Height, 6 inches; length, 8 inches

170. TREES IN AUTUMN Babcock Galleries

On a field of gently rolling surface and mixed autumnal coloring a group of trees stands at the left, some green, the outermost ones wrapped in a rich coating of red leafage which warms the still air. The sky is gray with mixed and mingling clouds almost obscuring the distant blue. Signed at the lower left, J. FRANCIS MURPHY, 1921.

200.—

Height, 6 inches; length, 12 inches

171. RUSSET AND GOLD M. B. Phillips

A landscape in which color attraction is only a part of the charm, rich though it be. At left is an isolated tree, standing in rough land partly green, partly gray and brown, under a breezy sky of grayish clouds. On the right, among other trees of massed foliage, are three outstanding silver birches, whose white and leaning trunks are crowned by foliage orange-russet and light golden-yellow. Signed at the lower left, J. FRANCIS MURPHY, 1921.

300.—

Height, 7 inches; length, 12 inches

Mrs. H. H. McGraw

172. RIVER BANK

225.-

A stream of placid flow crosses the picture, its surface darkened by reflections from a high bank on the farther side, interspersed with streaks of silvery gray from the light sky. The bank is clad in deep green of grass and trees, in subdued sunshine, and amid the trees appear buildings of gray and red. Signed at the lower left, J. Francis Murphy.

Height, 8 *inches; length,* 10 *inches*

[*Illustrated above*]

173. GRAY TREES L. E. Ellis

225.

A cleared spot bounded by trees, some green, the mass a reddish-yellow in the sunshine, is the setting in which appear, toward the left, some gray trees standing in a receding line, their light and scraggly trunks leafless and conspicuous in the light. Signed at the lower left, J. Francis Murphy.

On Board: Height, 8½ inches; length, 10¼ inches

[*Illustrated above*]

Mrs. J. H. Anderson

174. AFTERNOON EFFECT

A vague hillside in soft autumn hues and green forms the background, in front of it a level field of green grass. At the foot of the hill and bounding the field is a group of cottages and other buildings, forming a transverse line across the picture, the roofs and gables emphasized by walls of white. Here stand trees of light yellow foliage, glowing in the afternoon light. Signed at the lower left, J. Francis Murphy.

125.—

Height, 8 inches; length, 11 inches

175. HAY BARRACKS, NEW JERSEY

On the level surface of a green field lying before a dark wood are hayricks with conical roofs sheltering them, the hay piled high. In the rear on the left stands a high white farmhouse. Signed at the lower left, J. Francis Murphy, '77.

125.—

Height, 7½ inches; length, 12 inches

176. THORN BLOSSOMS

In the centre of a green field bordering a middle distance decline is a large thorn tree exhibiting a plenitude of blossoms which brighten the atmosphere. Near by a figure in white is walking through the deep grass. Signed at the lower left, J. F. Murphy, '77.

125.—

Height, 8 inches; length, 10 inches

C. N. Thomas

177. IN THE WOODS

Dusky trees and brush of russet hue form the boundary of a bit of green field in the foreground, the whole observed in a dull light, and in the obscurity of the wooded background appears the gable of a large white house. Signed at the lower left, J. Francis Murphy.

175.—

Height, 10 inches; width, 8 inches

178. SUMMER Mrs. J. H. Anderson

Two very slender trees with delicate branches supporting dark red flowers grow in a green field just beyond a gray picket fence which extends across the picture. Near them are green bushes and a couple of white objects, and outside the fence the uneven ground is covered with grass. Signed at the lower left, J. Francis Murphy, July 27, '70.

25.—

Height, 11 *inches; width,* 9 *inches*

[*Illustrated above*]

J. Q. Millener

179. THE OLD WHITE HOUSE

An old white house in the country is all but smothered within the dense foliage of green trees which thickly surround it. The corner of a white outbuilding projects nearby, and back of the trees are seen old yellow barns. More thick green trees stand on the right, across the farmyard, which is separated from a rough green field of the foreground by a gray fence, at which a white-faced cow is standing. Signed at the lower left, J. Francis Murphy, '80.

200.—

Height, 9 inches; length, 12 inches

Emil Carlson

180. DESERTED

A log cabin, its logs and mossy roof reflecting sundry lights and exhibiting soft and engaging color qualities, stands at the left, its door closed, a sort of doghouse extension going to pieces on the right, and beyond this a gray outbuilding. Weeds and wild bushes grow in front of it, and occasional trees at its rear, in quiet sunlight under a greenish-blue sky. Signed at the lower left, J. Francis Murphy.

150.—

On Board: Height, 8½ inches; length, 12 inches

Mrs. J. H. Anderson

181. WOODLAND STUDY

A study in the interior of a wood, made near Denmark Pond, New Jersey, in 1877. A study of warm and agreeable tones, tending toward the russet notes of fall and relieved by soft gray passages. The eye rests upon rocks and stumps bridging a small hollow at the centre of the picture, and upon slender tree trunks of various incline which stand beside it. And all around the ground is covered with leaves and grass and growing ferns and flowers. Signed at the lower left, J. F. Murphy.

125.—

On Board: Height, 10 inches; length, 12 inches

182. DEEP WOODS " " "

Woods of rich russet foliage appear in an orange glow, relieved by a couple of large tree trunks reflecting a white light and by a veiled green in the grass of the rolling foreground. Signed at the lower left, J. Francis Murphy.

150.—

Height, 12 inches; width, 8 inches

Arthur Hayes

183. THE DISTANT VILLAGE

Green fields, with a sprinkling of trees and brush, lie in the foreground in a calm and peaceful light. In the irregular wooded land in the background are to be discerned the buildings of a village, the whole under a sky in which fused clouds of a light gray all but block out the soft blue. Signed at the lower left, J. Francis Murphy.

125.—

Height, 10 inches; length, 12 inches

184. MOONLIGHT Milch Galleries

Light from a full moon part way up the sky illumines a green sward which in the foreground is broken by a tiny pool whose surface shines brightly. Near the centre of the sward stands a sturdy tree, its dark branches without leaves, and back of it is a dark wood. Signed at the lower right, J. Francis Murphy.

500. –

Height, 12 inches; width, 9 inches

[*Illustrated above*]

Arthur Noyes

185. OLD BAKE OVEN

An old oven of gray-white stones set up in the woods of New Jersey, where it was painted in 1877, stands under a rustic shelter built over it and in a strong light. Large stones prop it up, and chickens are feeding in the grass beside it. Behind it the woods are a dense mass of autumn color. Signed at the lower right, J. F. Murphy.

125.-

On Board: Height, 10¼ inches; length, 12¼ inches

186. THE GRAY ROCK

On the left a hillside and a mass of dark foliage, and in front of it a tree in brown leafage. At the foot of the tree and in the foreground a rounding gray boulder, which catches rays of the fading light from a darkening sky. Signed at the lower right, J. F. Murphy.

125.-

Height, 12 inches; width, 8 inches

Milch Galleries

187. MINERS' BLACKSMITH SHOP, HIBERNIA, NEW JERSEY, 1877

The blacksmith's shop is a gray log cabin of rough workmanship, with gable end facing the observer, and open doorway. It stands in a quiet and filtered sunlight and is almost buried by the thick woods that surround it. Their foliage is in mellow russet tones, lightened by flowers, and above on the left is a glimpse of deep blue sky. Signed at the lower left, J. F. Murphy.

175.-

Height, 10 inches; length, 12 inches

188. THE CREEK Thos. J. Watson

250.

The creek runs a transverse course through meadow lands, crossing the picture, and in it near the centre of the composition stands a red cow with a white face. Near the farther bank of the stream a woman is rowing a boat, and on a bench on the hither side another woman is seated. The farther meadow is wooded, the trees being a deep dark green, and an open spot is sunny, under a corner of bright sky. Signed at the lower left, J. FRANCIS MURPHY.

Height, 10 inches; length, 12 inches

[*Illustrated above*]

Mr. Andrews

189. ROCKY HILLSIDE

A level field crosses in the foreground, at its boundary slender trees of grayish and bare trunks and limbs rising against a background hill of rough surface and autumn coloring; grayish rocks forming the spots of high light in a landscape of dark tone under a dark sky. Signed at the lower right, J. F. MURPHY.

125.-

Height, 10 *inches; length,* 12 *inches*

J. Q. Hillever

190. THE SAWMILL

In the foreground a fresh green field in bright sunshine, in which a small and isolated fruit tree is growing at the left and casting its lonely shadow, while other trees grow along the serpentine border and toward the right. Among the larger trees and standing at the left in the background is a single tall poplar. Among the trees but standing out in the full sunshine are seen sundry humble buildings, including the sawmill of the title. Signed at the lower right, J. F. MURPHY.

200.-

Height, 9 *inches; length,* 14 *inches*

Mr. McMann

191. THE WHITE BIRCHES

White birches of young growth and very slender stand in groups at the edge of a brownish-yellow field, their trunks distinct and their dark green leafage rising against a darkening gray sky. Signed at the lower left, J. FRANCIS MURPHY.

150.-

Height, 10 *inches; length,* 12 *inches*

O. H. Struse

192. THE AVENUE OF TREES

A landscape of aspect more familiar in France than in America. A narrow and placid river emerging from amid trees and grassy banks in the distance runs its quiet way forward, broadening in the foreground, the low bank on the right forming nearly a straight line while that on the left makes a turn and runs out of view. On that bank is a long line of tall and slender poplar trees, their eccentric foliage a rich and dark green and their shadows boldly reflected on the smooth gray water. Signed at the lower left, J. Francis Murphy.

450.—

Height, 14 inches; width, 10¾ inches

[*Illustrated above*]

E. H. Block

193. THE VILLAGE

A river more or less choked by growths of flag is seen in the foreground, a soft green darkened by the shadows of the flag and of the green bank and its slender green trees of lacework foliage. Relieving these shadows are spaces reflecting the light sky and a white house which stands at the centre of a populous village that spreads itself over the countryside. The houses are mainly of gabled pattern, with grayish-white sides and reddish-brown roofs. Signed at the lower left, J. Francis Murphy.

275.—

Height, 10½ *inches; length,* 14 *inches*

[*Illustrated above*]

L. Ireland

194. THE FRUIT FARM

Level lands of a finely kept fruit farm cross the foreground, covered with thick green grass. In the background an extensive house, low with gray stucco walls and dark red-brown roofs, above which an occasional chimney projects, is in the shelter of green trees, some tall and picturesque and others the shorter fruit trees. Signed at the lower left, J. Francis Murphy.

200.—

Height, 10½ *inches; length,* 14 *inches*

[*Illustrated above*]

H. S. Fraser

195. EDGE OF FIELD

The field of the foreground is yellowing in autumn and the sky above it is a cool gray. Across the middle distance are tall trees and bushes, in a line with a thicket at the right, all in green, with a trend toward the russet of autumn. Signed at the lower left, J. F. MURPHY.

225.-

Height, 10 inches; length, 12 inches

196. WOOD STUMPS Mrs. J. H. Anderson

In a half-light a section of rough woodland is depicted, mainly green in herbage and foliage, with bits of color showing in higher illumination and a few slender second-growth trees. Among them are the dark stumps of larger trees which have yielded to the axe. Signed at the lower right, J. F. MURPHY.

125.-

Height, 11 inches; length, 13½ inches

197. THE POND J. R. Kimball

Water of a pond fills the foreground, its surface light from a light gray sky and marked by the dark reflections of tall trees at the left of its farther shore, and of short bushy green trees which cluster at the right. Signed at the lower left, J. FRANCIS MURPHY.

375.-

Height, 14 inches; width, 10¾ inches

198. INTERIOR H. Lage

A view in the interior of a country landscape of hills and woods and fields, in a warm afternoon light. In the foreground a level field gray and green in the sunshine, and at the left three tall and slender trees of grayish trunks, the shadows of the trunks marked boldly on the incline of a bank in the middle distance. The bank also supports other trees and a bush, and on a higher mound beyond it on the right are more trees, observed against a glowing yellow sky. Signed at the lower left, J. FRANCIS MURPHY.

175.-

Height, 9¼ inches; length, 13¾ inches

Milch Galleries

199. THE LITTLE VILLAGE

A hamlet of French aspect, of low cottages with gray walls and brown roofs, and standing among green trees, presents itself in tranquility beneath a darkening gray sky. Green turf and a gray picket fence surround the houses, beyond a brown plowed field. Signed at the lower left, J. FRANCIS MURPHY.

200.-

Height, 11½ inches; length, 14 inches

200. AMONG THE TREES H. Schultz

Among the trees the gable end of a large gray building is seen on high land of the middle distance, standing forth in sunshine which gilds the grass of foreground field of level land below it. A clump of green foliage appears at the right, and on the left are detached trees some of whose foliage is of a delicate autumn hue. Signed at the lower right, J. FRANCIS MURPHY.

425.-

Height, 11 inches; length, 16 inches

A. Dee Thomas

201. AU SABLE RIVER, ADIRONDACKS

Murphy in an early period, in which the contrast of his style with that of his later period can be clearly studied. The dark green river crosses the foreground between low rocky banks, and on the farther one the sunlight brightly illumines the soil between the rocks. Above the river the bank reaches high, and is densely studded with trees of varying form, all exhibiting rich green foliage whose terminal branches stand out in the sunlight, relieved by dark shadows. Signed at the lower right, J. F. MURPHY, '74.

425.-

Height, 15½ *inches; width,* 12 *inches*

[*Illustrated above*] Lot 93. Sale May 15-16, 1946.

Lewis & Simmons

202. THE DARK TREES

Trees with a mass of deep green foliage are dark in the centre of the composition and on the right, their site declining somewhat and a single large tree detaching itself from the mass and displaying its trunk in sunshine against a green hill. At the top of the hill a gray building stands out against the background trees, and in the foreground a gray path wanders over a rolling knoll. Signed at the lower left, J. F. MURPHY.

150.—

Height, 11 *inches; length,* 16 *inches*

Miss A. Brown

203. NEAR SOUTH CORINTH, N. Y.

A sunlit landscape of rolling hills is displayed under a fair sky, the hilltops and sections of their sides well wooded, the foliage all a deep green. The intervening fields mainly green are varied by a field of brown, and in the middle distance rests a group of farm buildings. Signed at the lower left, J. FRANCIS MURPHY.

150.—

Height, 11 *inches; length,* 16 *inches*

204. THE FARM Macbeth Galleries

A peaceful comfortable looking farm, a corner of a field of which in the foreground is displayed in sunshine, against an abutting hill on the right which is clad in a russet coating. The grass of the field is a soft grayish-green, and beyond the field is a white farmhouse and other buildings, among them a large red barn. Near the farmhouse stands a tall white birch, and another tree spreads its foliage above the barn. Signed at the lower left, J. FRANCIS MURPHY.

300.—

Height, 11 *inches; length,* 16 *inches*

205. THE CLEARING O. J. Struse

Woods amongst which tall green pine trees figure above trees of colorful foliage occupy a hollow amid broad green fields of cleared land, standing in a flood of sunshine. Stumps of felled trees dot the landscape, and the foreground displays short herbage of warm russet hue. Signed at the lower left, J. FRANCIS MURPHY.

175.—

Height, 11 *inches; length,* 15½ *inches*

Milch Galleries

206. LITTLE COUNTRY

The space shown is small but the country is real, an agricultural country of comfortable farms and dotted with white houses and a red barn, which are perched among the hills. From a level field of land plowed and harrowed in the foreground, bounded on the right by a brush heap, green fields cut by gray paths rise toward the houses and on to wooded crests before a light gray sky. Signed at the lower left, J. Francis Murphy.

225 –

Height, 11 *inches; length,* 16 *inches*

[*Illustrated above*]

Lewis & Simmons

207. THE BARN

An old farmyard with thin grayish-green grass and yellow stubble carpeting it occupies the foreground, in a flood of sunlight. At its far corner on the left stands an old gray barn of large proportions, one door open. To its right the mounds of haystacks raise their grayish masses against a green hill of the background, whose slopes are marked by hedge lines and dotted with trees. Signed at the lower right, J. Francis Murphy.

175.-

Height, 11 inches; length, 16 inches

Mr. Andrews

208. THE PRIDE OF THE MEADOWS

Tall thistles with purplish flowers grow in a spreading bunch toward the left in a meadow of thick, deep grass, and more of them are seen far at the right. Back of them is a mass of the dark green foliage of woods, under a dark gray sky. Signed at the lower right, J. Francis Murphy.

125.-

Height, 11 inches; length, 14 inches

C. N. Thomas

209. THE RIVER

A high and rounding hill with neighboring slopes given to green fields forms a high horizon under a grayish sky, the foot of the slope marked by a confused line of trees and brush brownish in tone. At the right a gray stream appears, skirting a bit of green field in the central foreground, which is marked by clusters of tall gray stumps. Signed at the lower left, J. Francis Murphy.

175.-

Height, 11 inches; length, 16 inches

Lewis & Simmons

210. NEAR ARKVILLE

Unobtrusive sunlight is reflected from the ends of white, yellow and gray buildings nestling among the trees of a hillside which is observed against a gray sky. The buildings are near the centre of the composition, and near the outermost ones are detached trees of tall growth. The field in front of them is wild land covered with coarse grasses and other herbage, some green and some brownish. Signed at the lower right, J. Francis Murphy, '95.

150.-

Height, 11 inches; length, 16 inches

E. M. Travis

211. APPROACHING FALL

775.—

Wild land in a level country is covered with coarse green grass turning brownish over large patches. The sky is a cold mixture of grays, and the atmosphere one of desolation. Near the centre a few gray trees, mostly leafless, group themselves, the monotony relieved by a bunch of red foliage at the right. Signed at the lower left, J. Francis Murphy.

Height, 12 inches; length, 16¼ inches

[*Illustrated above*]

Arthur Noyes

212. THE PUMPKIN FIELD

150.-

Nestling among green trees in a hollow of the background is a farmhouse whose brown ridge roof and a white gable are visible in the sunshine. Great trees of bushy growth and nearer the foreground are silhouetted against the light gray sky, and the foreground itself is given to a green field which contains a stack of corn stalks and at their foot lie two plump and yellow pumpkins. Signed at the lower right, J. Francis Murphy.

Height, 11 *inches; length,* 15 *inches*

M. A. Newhouse & Son

213. DRY BROOK ROAD

200.-

A sky of fleeting shower clouds is broken by spreading areas of white, and a bland atmosphere prevails over the landscape. Along the right a wavering country road runs from the foreground and loses itself in the middle distance amid a thick growth of trees, their foliage a soft gray-green in the quiet diffused light. A single tall tree of bifurcate branches is outstanding at the left of the road. Signed at the lower left, J. Francis Murphy.

Height, 14 *inches; width,* 12 *inches*

F. Lage

214. THE TROUT POOL

150.-

The trout pool, with grayish surface blending with the greenish reflections of its surroundings, lies at the lower left, at the foot of a hill which mounts on the right and in the background. Its herbage is green and grayish-yellow, with feathery bushes near the water and thick bushes and stunted trees in the middle ground and at the lower right. Signed at the lower left, J. Francis Murphy.

Height, 11 *inches; length,* 16¼ *inches*

Macbeth Galleries

215. HILLSIDE

In the soft light of fading day a hillside slopes from the right, where its height blocks out any sky light, the lowering surface of the earth at the left revealing a bit of soft grayish sky. The hillside and the level foreground are carpeted with green grass intermingled with reddish growths, and are dotted with scattered trees and bushes brown in autumn, and the landscape as a whole seems under the influence of a dull red glow. Signed at the lower right, J. Francis Murphy.

Height, 11 *inches; length,* 16½ *inches*

[*Illustrated above*]

Lewis + Stone

216. AUTUMN TONE

A tonal picture of rich quality, and rare in the atmospheric tones leading to the fine sky. A mass of color with finely related values. Dominating is a foliage mass of russet-orange hue at the upper right, the mass and the color tones diminishing toward the ground, which is also strewn with russet above a strip of grayish-green. To left the sky is a mass of white cloud, with deep blue struggling through high at the left. Signed at the lower left, J. Francis Murphy.

200.—

Height, 16 inches; width, 12 inches

Macbeth Galleries

217. HILL TOP

A round-topped hill, broad and gently sloping, reaches its apex near the centre high in a light gray sky. Diffused sunlight illumines the landscape, a series of fields covered with sage-green grass and a nebulous grayish brush. Signed at the lower left, J. Francis Murphy.

175.—

Height, 11 inches; length, 16½ inches

H. Schultheis

218. THE GRIST MILL

A yellow mill with neighboring buildings of brown and red stands at the left, the group of buildings skirting the edge of a broad green field extending over the slope of a hill. Beside the buildings stand several trees, differing in form and in the hue of their varying foliage. Signed at the lower right, J. Francis Murphy.

200.—

Height, 11 inches; length, 16½ inches

219. MILL RACE Mrs. J. H. Anderson

Three gray trees bare of leaves stand at the left on the farther side of a mill pond, on which in the foreground their pale reflections are marked. The grass and bushy growths about the head of the pond are turning to rosy tones, and in the distance in the valley are the mill and the houses of a village. Beyond it a treeless hillside under a blue-gray sky. Signed at the lower right, J. Francis Murphy.

225

Height, 11 *inches; length,* 16 *inches*

[*Illustrated above*]

M. C. Fleming

220. THICKET

300.—

Slender trees in a thicket of close growth, in which the white trunks of slender birches reflect a strong light, rise against a grayish sky, at the farther side of a level field in which green grass survives amid encroaching yellows. Among the trees of brownish foliage are several which reveal bunches of reddening leafage. Signed at the lower right, J. Francis Murphy.

Height, 16 inches; width, 11 inches

C. E. Howell

221. GROUP OF TREES

150.—

Green sward interrupted by a russet patch occupies the foreground, in a soft light which brings out strongly the gray trunks of numerous trees which are outstanding before a wood of darker grayish and russet tones. Signed at the lower left, J. Francis Murphy.

Height, 11 inches; length, 16½ inches

Milch Galleries

222. OUTSKIRTS OF A VILLAGE

650.–

A most vigorous painting done in a very bold manner. Fields of rich dark green extend to right and left and in the distance, under an active sky of rich grayish-white clouds. The tone of the whole, sky and land, is low, subdued, and the whole seems to glisten softly. At left in middle distance a tall and somewhat scraggly tree rises from the level land beside a bushy green tree. Back in the distance and toward the right rich yellow haystacks show themselves dimly, and beyond them appear the scattered buildings of a village. Signed at the lower right, J. Francis Murphy, 1920.

Height, 12 inches; length, 16 inches

[*Illustrated above*]

R. N. Price

223. ON THE FLATS

225.

The flats are green with meadow grass, and near the edge of a wood are the stumps of trees which have been felled. Along the background range slender trees of feathery foliage, verging upon russet tones, and back of them the trees are dense. At right trees of curled and bending trunks stand as outposts, their foliage above the picture limits. Signed at the lower left, J. Francis Murphy.

Height, 11 *inches; length,* 16½ *inches*

S. H. Frankel

224. THE MEADOWS

150.

Down in the meadows which are a dark green under a darkening gray sky trees and brush at the edge of a woodland come into view in the softening light. In front of them are scraggly limbs lying on the ground, and at the distant left appears an old rail fence. Low trees near the left display reddish foliage, and toward the right are bushes in flower. Signed at the lower left, J. Francis Murphy.

Height, 11 *inches; length,* 16 *inches*

M. Knoedler & Co.

225. COMING NOVEMBER

The sere season is heralded by the atmosphere and the chilly swirling sky of grayish clouds. The air seems dark though in daylight and has a reddish cast toward the shadows. On the right is the edge of a wood, thick in its interior, the foliage thinning out as the higher branches are reached. Outposts of varying height extend from it to well past the middle of the picture. On the ground around the grass is a dark green. Signed at the lower left, J. Francis Murphy.

900.–

Height, 16 inches; width, 12 inches

[*Illustrated above*]

H. Schultheis

226. THE DEEP POOL

The deep pool lies in the central foreground and reflects the light from a grayish sky. It lies in the midst of a rolling country rank with rich vegetation in deep green. Bushy trees stand at the left, and beyond them, in an open field near the centre, is a cluster of yellow and gray barns. Other buildings are to be seen farther off among the trees. Signed at the lower left, J. Francis Murphy.

150.—

Height, 11 inches; length, 16 inches

U. S. Printing & Litho. Co.

227. MONTIGNY

A French cottage, low and long, with gray walls and a brown tile roof, above which two chimneys stand out, lies athwart the picture, the nearmost of a series of parallel buildings on low level fields whose grassy carpet is interrupted by patches of yellowish earth. Bushes and short trees vary the green of the grass, and at the left stands a dark gray barn. The light is fading and the gray-blue sky shows numerous clouds. Painted in France in 1886. Signed at the lower left, J. Francis Murphy.

150.—

Height, 12½ inches; length, 16 inches

228. THIN TREES Macbeth Galleries

500.—

A level green meadow of the foreground leads to low hills amid which cottages and farm buildings, yellow, white and red, are assembled in the middle distance, while the hills rise on toward a light gray sky and at the left become heavily wooded. At the boundary of the foreground meadow a light screen of very slender trees extends athwart the canvas. Signed at the lower left, J. Francis Murphy.

Height, 11 inches; length, 16½ inches

[*Illustrated above*]

Macbeth Galleries

229. THE COVERED BRIDGE

300.-

High land bordering a middle distance ravine is green and gray across the foreground of the picture and on the right stands a low gray building amid trees whose foliage is green and russet. In the central distance is indicated the covered bridge. Signed at the lower left, J. Francis Murphy.

Height, 11 *inches; length,* 16 *inches*

F. N. Price

230. THE OLD FENCE

175.-

An old rail fence zigzags along the left of the picture and a brown footpath wanders through green grass alongside it, both losing themselves in the middle distance. Trees grow on both sides, as path and fence lead through a clearing, where mild sunlight falls, the background being wholly woods. Signed at the lower right, J. Francis Murphy, '97.

Height, 11 *inches; length,* 16 *inches*

231. MID-JULY

175.-

Silence broods over a landscape of midsummer richness in a mild, subdued light. A green meadow field in the foreground is marked off by a rail fence in the middle distance from a lot filled with trees of thick foliage. In the background and bounding the meadow on the right are low green hills. Signed at the lower left, J. Francis Murphy.

Height, 11 *inches; length,* 16 *inches*

U. S. Printing & Lith. Co.

232. THE MEADOWS

225.—

Level green meadow land of the foreground, lying in soft sunshine, is streaked with the shadow of a tree standing near the centre and is enclosed within a mass of woodland which is seen green at its sides and a russet brown in the background. Near the central tree is a group of outstanding trees of tall and slender grayish trunks. Signed at the lower left, J. FRANCIS MURPHY.

Height, 11 inches; length, 16½ inches

[*Illustrated above*]

H. S. Grace

233. OLD CIDER MILL

225.—

Back into the dark backward and abysm of pre-Volstead days this picture takes the townsman—not so his fellow countryman. Deep in the shelter of dusky woods an old cider mill is set up by the side of a stream, the branches of the trees overhead forming a thick and leafy canopy and a screen against a waning gray sky. Sections of logs lie about on the grass, and at left is the brown earth of a cultivated field. Signed at the lower left, J. Francis Murphy.

Height, 14 *inches; length,* 19 *inches*

234. THE HILL Mrs. J. H. Anderson

125.—

A russet-green and treeless hill high at the left of the composition slopes gently toward the right and forward, and trees appear in brown mass at the lower right. In a hollow at the left, in the foreground, are seen white, creamy and gray buildings, in a scattered group. Signed at the lower right, J. Francis Murphy.

Height, 11 *inches; length,* 16 *inches*

235. A GRAY DAY J. J. Campbell

The delightful atmosphere of a gray day without showers prevails over a sylvan landscape interrupted by open spaces and threaded by a broad brook. The sky is gray and the bank bordering the brook is a lighter gray, while the water itself is a silvery gray mirror, as the brook winds from the foreground and vanishes in the middle distance. Meadow lands back from the waterside are covered with green grass and short brownish growths, a leaning tree holding a few lingering leaves crosses the picture, and in the middle-ground are trees whose foliage has turned a reddish-brown. Signed at the lower left, J. Francis Murphy, '98.

2 gr. —

Height, 11 *inches; length,* 16½ *inches*

[*Illustrated above*]

C. E. Howell

236. THE VILLAGE

250.-

A village of low gray cottages with dark red-brown roofs, many gables and numerous upstanding chimneys is depicted at the end of day when the light is fading. The houses are clustered closely together, a few trees rise above the rooflines and shorter trees stand across the front of the group, in thick grass which borders a placid river. The stream winding from the central distance broadens and occupies most of the foreground, its bosom a mirror of the peaceful village. Signed at the lower left, J. Francis Murphy.

Height, 10½ *inches; length,* 14 *inches*

[*Illustrated above*]

237. DRY BROOK E. H. Bloch

Grass-covered round-topped hills in the distance bound a valley through which runs the course of a dry brook, the dry bed grayish. At left and in the middle distance along its banks are yellow buildings and white cottages, and on the right of the empty bed of the brook are trees of dark russet hue and others without leaves, similar trees appearing also among the houses on the left. In the foreground a couple of felled tree trunks lie athwart the picture on the pale green grass, which is withering under the drought. Signed at the lower left, J. Francis Murphy.

H 25.—

Height, 11 *inches; length,* 15½ *inches*

[*Illustrated above*]

J. Lawpen

238. THE LITTLE BRIDGE

500.—

Bright sunshine floods a green landscape under a quiet sky. Trees of green foliage sparkle in the light and cast their shadows on the fresh green grass. Leading through the grass a broad yellow sandy path from the foreground makes a graceful turn to the left in the middle distance, where it continues over a small footbridge crossing a ravine. Signed at the lower left, J. Francis Murphy, '98.

Height, 11 *inches; length,* 16 *inches*

[*Illustrated above*]

239. FOOT OF THE HILL J. L. Crawford

The rounding hill covered with a mass of dark brown autumn woods mounts nearly to the uppermost limits of the canvas. Below in the middle ground a green field intervenes, dotted by gray-white buildings and one with a red roof, below which appears a narrow strip of woods. In front of this a green field supporting a group of gray trees, a fruit tree whose foliage forms a circular mass of dark tone, and a meandering gray fence, extends transversely along a gray field of land without turf. Signed at the lower left, J. Francis Murphy.

500.—

Height, 11 *inches; length,* 16½ *inches*

[*Illustrated above*]

G. N. Price

240. A SKETCH—BARREN LANDSCAPE

275.

A "No Man's Land" freely sketched and charmingly rendered. Light yellow clayey land declining from right toward the left slopes also forward to a roughly level surface in the foreground which, once clothed in green, is marked by dark brown spots and a trace of russet hue. On the slope are other dark patches to relieve the light buff surface, and at the centre two slender weed-like growths rise above the crest and stand out against the light murky sky. Signed at the lower left, J. Francis Murphy.

Height, 16 inches; length, 22 inches

L. Ireland

241. SKETCH—A BIT OF WOODLAND

175.

A bit of woodland seen in a soft light against a light grayish sky and at a time of autumn tones. The vista before the eye is one of rising land wearing a fall carpet, and bounded on either hand by young trees of slender proportions and a minimum of feathery foliage. Those on the right are tall, those on the left of lesser height, and though vague all are sketched in freely and with an obvious note of sympathy. Signed at the lower left, J. Francis Murphy.

Height, 19 inches; width, 14 inches

M. Knoedler & Co.

242. THE CORN STACKS

475.

Soon after the corn harvest when the earth and its vegetation are still green a section of a field is pictured, where the corn sheaves are stacked in tall pointed piles in a corner at the left. Near by on the grass of the foreground lies a ripe pumpkin, the warm yellow of its skin frosted by a reflection of the light from a grayish sky. Across the middleground extends a picket fence, separating the field from an orchard-garden at the rear of which a gray gable comes into view, and beyond the corn stacks rises a tall tree of sinuous trunk, displaying masses of full green foliage. Signed at the lower left, J. Francis Murphy, '11.

Height, 20½ inches; length, 16 inches

J. L. Crawford

243. SUMMER

375.—

Summer is in the air, its influence radiates from the canvas, which depicts a sunny hillside pasture in a country of many trees. The land of the pasture rolls downward from the left, bounded in the distance by full and bushy green trees, their foliage dense and reflecting various degrees of sunshine. The foot of the pasture is fenced off from the marshy foreground, where the grass and bushes are deep and through which a brook is winding. The bright summer sky is a screened turquoise and filled with soft billows of white. Signed at the lower right, J. Francis Murphy.

Height, 11½ *inches; length,* 16 *inches*

[*Illustrated above*]

L. E. Ellis

244. LATE AFTERNOON

800.—

At left a slender tree crowned with a circular mass of russet foliage grows in a level plain covered with short wild grass. A cool grayish green still prevails in the grass, which is yielding, however, to the advances of the autumn season, as russet patches here and there show. Before and to right of the russet tree stands a smaller tree of an unusual growth, its slender branches separating widely soon after they diverge from the low gray trunk only a few inches from the ground. At their tips are considerable sprays of feathery foliage. It is a time of half-light, and the reflection from the grayish sky of late afternoon causes sections of the trees to be mirrored in a broad and shallow pond a part of which occupies the lower foreground at the right. Signed at the lower right, J. Francis Murphy.

Height, 16 inches; length, 22 inches

J. Bossert

245. THE HAYSTACK

350.—

A corner of a farm is pictured, the land rising on the right to a dilapidated gray fence separating the foreground from an adjoining field. The grass is green and interrupted by an occasional bushy weed. At the left a woman stands in the middleground, at the head of a wandering path and beside a tree full of green leafage. Near her and just beyond the gray fence a haystack rises, a dark mass, toward a wavering gray sky. The light is dim, toward evening, and calm is settling over the farm. Sgined at the lower right, J. Francis Murphy, '84.

Height, 15 inches; length, 20 inches

Milch Galleries

246. THE MILL RACE, ARKVILLE

An inviting glimpse of a lively mill race coursing downward and forward toward the right, the nearer bank one of coarse loose grass, the farther one massed with bushes, some of which show notes of autumn color, and among them a few scraggling tree trunks. In the background a high red building projects into view and before it on the left is seen the corner of a brown one. Signed at the lower left, J. Francis Murphy.

400.—

Height, 11 *inches; length,* 15¾ *inches*

[*Illustrated above*]

247. THE PATH H. Schultheis

Through a greensward lush and fresh under a sky with lingering shower clouds a gray footpath leads back through the foreground and turning to the right loses itself in the middle distance. A few posts at the left mark the line of a fence, and opposite them on the right is a growth of trees with bare branches. Across the background is the duskiness of a dense wood, brown in autumn. Signed at the lower right, J. Francis Murphy, 1897.

300.—

Height, 11 inches; length, 15¾ inches

[*Illustrated above*]

248. THE LONE TREE Milch Galleries

250.

A vision of Arkville, where the artist had a summer home. The lone tree, a pine whose straight trunk is visible, carrying near the top of the picture a single drooping branch, stands on the right in a sunny green field. Near by is a gray-white house and a scattered group of other buildings, partly overshadowed by the light green foliage of other trees, and back of the whole is a mounting hillside of reddish-yellow hue. Signed at the lower left, J. Francis Murphy, Arkville.

Height, 11 inches; length, 15½ inches

[*Illustrated above*]

Wm. B. Goodwin

249. BIRCHES

525.—

Uneven ground yellow in the sunshine and touched with brownish tones is bounded in the rear by low mounds of orange note, under a sky of faint and even light gray. Near the centre the white limbs of a bifurcate birch rise stark toward the sky, their shadows marked upon the soil, and beyond them a line of trees extends toward the distance on the right. Signed at the lower left, J. Francis Murphy.

Height, 16 inches; length, 22 inches

250. IN JUNE Milch Galleries

350.—

The full fresh green of early summer seems to surround the observer as he looks at a mass of greenery represented in a sheltered recess where filtered sunlight is everywhere diffused. On the ground the deep verdure fairly billows, and creeps around and partly over a broad brown rock at the centre of the composition. Near one end of this the bending trunk of a slender tree which extends above the picture's limits is relieved against the background of greenery and a bit of grayish sky. In the background the green foliage of bushes mingles with that of trees whose trunks are buried in the mass and are not visible, and at the left the leafy mass reveals a partial shadow. Signed at the lower left, J. Francis Murphy, 1911.

Height, 16 inches; length, 22 inches

251. INDIAN SUMMER Macbeth Galleries

400.—

A white cottage with a built-on wing holds a place of isolation in a country of hills. The hills, higher on the right, descend to a knoll on which the cottage is situated, to left of centre, and on to the foreground. Dimly seen fences divide them into fields. Back of the cottage is a wood, on higher land, the trees barely perceptible in a haze in which sunlight is nearly lost. Signed at the lower left, J. Francis Murphy.

Height, 16 inches; length, 22 inches

252. FALL MIST " "

1375.—

The eye looks through a misty atmosphere toward a mixed grayish sky. The land is wild and uneven and a moderately high middleground is attractive in mingled tones of yellow and a warm brown. On it grow a few saplings with sparse leafage still clinging to their branches, and in the foreground the land descends to a silvery pool at the right lower corner. Through the mist the distant higher land is hazy and vague. Signed at the lower left, J. Francis Murphy.

Height, 22 inches; width, 16 inches

253. INDIAN SUMMER Mr. McMann

Sunshine of the late season in a pleasant part of the year illumines through an atmospheric haze a hillside on the left where the remaining grass is bounded by a wood, and in the remaining portion of the picture, comprising the middleground and foreground, shines upon a few trees, a dense mass of growing brush of a dark hue, and some yellowish flag. The flag is bordered by the water of a foreground marsh, and the whole is under the soft and somewhat mystic light of a grayish sky. Signed at the lower left, J. FRANCIS MURPHY, '97.

400.—

Height, 16 *inches; width,* 11 *inches*

[*Illustrated above*]

Thos. J. Watson

254. FROSTY MORNING

Cool air's nipping touch condenses the haze in an autumn atmosphere under a relentless green-gray sky in which some tossing clouds appear. At left is the end of a thick wood, whose taller trees in front rise to the picture limits, still wearing their generous foliage all of which is of light yellow tone. In the denser parts of the wood the foliage is of darker tone, and the autumnal hues are relieved and brightened by light reflected from a large tree stump standing just before the wood. On the right is a rising section of bank covered with brush in according fall colors, and in the open spaces of the centre and foreground the colors of the herbage are in sympathy. In the centre are evidences of a small pool. Signed at the lower left, J. Francis Murphy.

1375.-

Height, 19 inches; length, 26 inches

255. A WOOD LOT L. Ireland

Out in a sylvan country a clearing is shown, made in a plenteous wood lot, the woods surrounding it. The surface of the clearing is a pale gray-green and dotted with short stumps of trees which have been removed. In the background and on the left the woods, rising on a green bank, are more or less thick and their foliage is marked by patches of warm russet, against a grayish sky. Signed at the lower left, J. Francis Murphy.

350.-

Panel: Height, 23 inches; length, 33 inches

256. OLD HOME J. Bossert

In a green lawn an old gray house of stone and plaster, with dark brown roofs, stands in the sunlight, under a sky active with shifting clouds. On the right it looks out across the lawn upon a line of trees with full foliage of a rich dark green. Signed at the lower left, J. FRANCIS MURPHY.

275.—

Height, 16 inches; length, 22 inches

[*Illustrated above*]

H. Schultheis

257. EDGE OF THE WOODS

850.-

Flat land of uneven surface is carpeted in green and extends across the foreground and back to a horizon of thick, billowing clouds of a creamy gray-white. The light is evenly distributed and casts a soft illumination over all, while extending from the left over a large part of the picture is a wood of second growth trees, whose slender trunks stand in silhouette and each individually before the light sky. The foliage above is russet-brown. Signed at the lower left, J. Francis Murphy.

Height, 14 *inches; length,* 19 *inches*

[*Illustrated*]

EDGE OF THE WOODS

Catalogue No. 257

Milch Galleries

258. GREEN SEASON

1350.-

Green is the grass of the foreground, which encloses a small pond, and green that of the fields which recede toward the centre and left of the composition, where they are marked by hedge rows and other dividing lines. In middle distance toward the left are small detached trees of slim foliage, leading up to a dense tree group on the right with masses of dark green foliage. Signed at the lower left, J. Francis Murphy.

Height, 17 inches; length, 21 inches

[*Illustrated*]

Mr. Wheeler

259. FROSTY CLEARING

600.-

A life of observation in the country, which does not seek the shelter of the town immediately at the close of hot weather, is rewarded by a glimpse of the woods on a frosty morning. Man has been at work in these woods, to such effect that only second growths are in sight, these slender trees rising at all sides and with their wavering foliage screening the light from a cold gray sky. In the foreground and through the centre the land has been cleared, leaving the roughage to mark and render picturesque its uneven surface. The tones are russet and green with deeper yellows showing in various parts of the ground. Signed at the lower left, J. Francis Murphy.

Panel: Height, 25½ inches; length, 33½ inches

GREEN SEASON

Catalogue No. 258

260. THE OPENING H. Meade

The spectator looks through the broad opening between two slender trees which form parts of groups, that on the left more dense than the one on the right, which is formed of saplings in light yellow foliage. The foliage of the trees to the left is denser and a darker yellow and also dark brown. The rough foreground is green grass mingled with autumn colors, and as the land rises gently toward the distance its character is little changed. The sky is gray and soft. Signed at the lower left, J. Francis Murphy.

1600.-

Height, 16 inches; length, 22 inches

[*Illustrated*]

261. MIDSUMMER WOODS Mr. Wheeler

A woodland interior of cool and quiet charm, all fresh green developed to a ripened growth and inviting a midsummer repose. The greensward is soft and beckoning all across the foreground, the surface a bit rolling and irregular, and rising at either side in low and gently sloping banks. At the right the view is confined by the union of the turf on the bank with the foliage of the lower branches, while on the left a vista of a grayish sky is noted between bank and branches. For the rest, the fresh green of the trees, blotting out the sky, confines the view within the umbrageous canopy of verdure which invites to loitering. Signed at the lower left, J. Francis Murphy.

450.-

Height, 24 inches; length, 33 inches

THE OPENING

Catalogue No. 260

Milch Galleries

262. BENNETT'S HILL

750.-

A hill broad of surface and easy of slope rises toward a high horizon of grayish tone, the decline of the hill being toward the left and toward the foreground. Its top is mainly covered with brownish woods, short and thick, a single clearing crossing it and dividing the left from the right. On the nearer slopes below the timber line are green fields which continue in the foreground, which they share with cultivated fields. The middle distance is occupied by a cluster of buildings of a small hamlet, the walls mainly white and the roofs red, and other buildings appear near the left foreground, over the tops of reddish-russet trees. Signed at the lower left, J. Francis Murphy, 1906.

Height, 16 inches; length, 22 inches

[*Illustrated*]

Macbeth Galleries

263. OCTOBER

1550.-

October the golden month is treated from the arboreal, not the agricultural point of view. The corner of a cleared field is pictured, occupying the foreground, and beyond a fence is observed vaguely a land of brush which extends from right to left across the canvas. At the corner in left middle distance trees are growing, a small number of diverse type, and of those which retain any of their foliage the leaves are a ripe yellow, a cold red and suggestions of brown. Near by is an eloquent stump of an old tree cut low to the ground. Signed at the lower left, J. Francis Murphy.

Height, 24 inches; length, 36 inches

BENNETT'S HILL

Catalogue No. 262

Milch Galleries

264. LATE SEPTEMBER

The fading year is warmly alive with the bland atmosphere of late September, and the countryside is beguiling beneath a soft and vague autumn haze. The grass is a subdued green and gradually yellowing, over broad and slightly uneven fields which rise gradually toward the distant horizon. The sky is just enough veiled by clouds to be in keeping with the landscape. At the left of the picture, in the middle distance, is a group of short trees of light foliage all in the yellow of the season. A graceful outpost tree is nearly bare of leaves. Signed at the lower right, J. Francis Murphy, 1901.

2550.-

Height, 16 inches; length, 22 inches

[*Illustrated*]

Mrs. J. H. Anderson

265. LATE AUTUMN

Almost alone on a silent hilltop clearing stands a tree of gray trunk, supporting a few of its lower branches, all without leaves, the upper part of the tree rising out of the picture. At either side of its base are growing saplings, also without leaves, and distant on the right is another. The ground bristles with small stumps of trees that are gone, and in the close-growing herbage are notes of green and yellow, brown and red. Signed at the lower left, J. Francis Murphy, 1913.

600.-

Height, 24 inches; length, 36 inches

LATE SEPTEMBER

Catalogue No. 264

M. A. Newhouse & Son

266. THE WILLOWS

650.—

One of the bright green pictures that Murphy could paint when he got away from his favorite season of autumn. The carpet of lush grass crossing the foreground is soft and moist, betokening the unseen brook where the willows grow. The willows are not pictured as individuals but as a group of trees whose mass of foliage spreads itself before a mixed white and blue sky. The leafage is dark green and a light yellowish-green, and is so thick that the tree trunks are rarely seen. Signed at the lower left, J. Francis Murphy.

Height, 19 inches; length, 26 inches

[*Illustrated*]

Mr. Wheeler

267. LATE AFTERNOON

500.—

The glow of late afternoon warms the russet-red of the foliage of a clump of trees standing at the centre of the composition and extending by lessening growths toward the right and out of the picture. The sky is a light and even gray and the foreground a delicate mass of rich coloring in sympathetic hues. Signed at the lower left, J. Francis Murphy.

Height, 24 inches; length, 36 inches

THE WILLOWS

Catalogue No. 266

J. L. Jangg

268. AN OLD FARM

Rail fences going to pieces suggest that the farm is an old one, and there are no visible fields under cultivation. The foreground is a rough surface, broad and covered with coarse green grass and occasional sticks. A little way back on the right the gray rail fence begins, and extends back toward the middle distance and the left a short distance, where its line is continued by a receding line of old apple trees which retain some of their foliage. Appropriately enough the scene is in autumn, and the gray sky displays only small patches of white cloud. Signed at the lower left, J. Francis Murphy.

1150.-

Height, 24 inches; length, 28 inches

[*Illustrated*]

Mr. Wheeler

269. EDGE OF A CLEARING

Rough land and nearly level has been cleared of trees for the most part, a single leafless and leaning trunk appearing in the foreground to right of centre before a transparent screen of sapling-brush which extends to the right boundaries of the picture. Far at left a tree or bush of feathery foliage rises from the ground which is there a pale gray-green and blends with its surroundings which trend to a soft and dull buff-yellow, relieved by the darker notes of scattered chips of wood. The sky is gray, with lights in the clouds at the left. Signed at the lower left, J. Francis Murphy.

400.-

Height, 24 inches; length, 36 inches

P.B. 3/19-20/1969
76

AN OLD FARM

Catalogue No. 268

M.A. Newhouse & Son

270. DECEMBER, 1907

600.—

From a high horizon huge broad-topped hills decline to the foreground. They are covered with close russet-orange herbage varying in tone, while down in the foreground the green of the grass persists, toward the left, and on the right stand two small trees bare of leaves. Beyond the green grass on the left stands a building group, gray, red and white, and from a chimney white smoke is curling. Over the tops of the hills the clouds are gray and dark and cold. Signed at the lower right, J. Francis Murphy, 1907.

Height, 24 inches; length, 30 inches

[*Illustrated*]

Macbeth Galleries

271. NOVEMBER INDIAN SUMMER

550.

Atmosphere of the summer of Saint Martin reaches the spectator from a landscape having all the charm of summer with the quiet colors of fall. Woods are gray with a russet blend, a mass in the background and on the left, largely a display of foliage, relieved by light gray trunks of trees taking various courses upward and along horizontal lines. The surface of the foreground works into trunks and foliage, its weathered herbage blending with the neighboring hues, and the whole under a sky vague and hazy in the grayness of its hue. Signed at the lower left, J. Francis Murphy.

Height, 24 inches; length, 36 inches

DECEMBER, 1907

Catalogue No. 270

J. Bossert

272. UPLAND CORNFIELD

A real section of the agricultural country, put most naturalistically upon canvas and in a soft, restrained glow of autumn sunshine. The air and the light are mellow, and mellow are the pumpkins in a pile in the right foreground. They have been rolled down a hill which slopes from the left, and its surface is dotted with others which are awaiting the harvest. The hillside has been a cornfield, and together with adjoining fields in the middle distance is filled with stacks of sheaves which have been piled in Indian mound fashion. On the higher hillside at left are trees all but transparent against the sky, so sparse is the foliage they have retained, and at the foot of the hill a farmer with a cart is gathering up his produce. Signed at the lower left, J. Francis Murphy, 1880.

3050.-

Height, 24½ inches; length, 33½ inches

From the National Academy Exhibition, 1880

[*Illustrated*]

H. Schultheis

273. CHANGING SEASONS

Under a blustering and windy sky the landscape is a confusion of soft colors amid the changes of seasons. Green is giving way to the gray and russet notes of autumn, in leafage and herbage. Trees forming the outposts of a wood on the left mark their gentle silhouettes upon the sky, and below them the foreground and middleground are a nearly level stretch of grass-covered land, dotted with a mixture of markings. In the distance on the right a bank of greenish land projects nearly to the middle of the composition, where it slopes off before meeting an edge of the woodland on the left. Signed at the lower left, J. Francis Murphy.

650.-

Height, 24 inches; length, 36 inches

UPLAND CORNFIELD

Catalogue No. 272

M. A. Newhouse & Son

274. EARLY OCTOBER

In the balmy atmosphere of early fall, with the sunshine barred by the presence of a plenitude of grayish-white clouds in the low-seeming sky, a section of the countryside is spread before us, diversified in its features and agreeable in the totality of their make-up. Trees stand in different planes at left and right, beyond a rail fence in the left foreground and near piles of brownish brush in the right middle distance. Their foliage is brown and yellowish and has not yet been greatly depleted by the autumn winds. The land between and about them is irregular in its surface and is covered by gray-green grass interspersed by nubs of brownish weed. Signed at the lower left, J. Francis Murphy.

450.—

Height, 24 inches; length, 33 inches

[*Illustrated*]

H. S. Reid

275. FROSTY MORNING

From the left a mound of yellowish clay slopes to a central depression which is bounded by a slightly higher foreground and rises toward the horizon. There the land seems to meet a lively sky of active clouds low in tone but enlivened by streaks of white nebulae. The pale greenish surface of the ground appears to reflect the yellows of the clay mound, which mingle further with russet and dark brown notes of the foreground. At left a screen of slender saplings, emphasized by a single bolder trunk at centre, defines itself against the landscape and the sky. Signed at the lower left, J. Francis Murphy.

700.—

Height, 24 inches; length, 36 inches

EARLY OCTOBER

Catalogue No. 274

John Levy

276. JULY

Departing from his love for autumn which dominates so many canvases the painter here devotes himself to midsummer and indulges himself in contemplation of its rich greens. A full dark green is the grass which covers the foreground and middle distance, and a darker green the foliage of the trees. The whole is in diffused shadow under a light gray sky. At left is a wood with masses of dark foliage rising out of the picture, before it appearing the gray trunks of detached trees at its edge and one standing far out near the centre. On the right are trees of a wood of lesser proportions, their foliage seeming to waver in the quietness of the atmosphere. Signed at the lower left, J. Francis Murphy.

1,800.–

Height, 24 inches; length, 36 inches

[*Illustrated*]

JULY

Catalogue No. 276

277. FARM LANDS Macbeth Galleries

One of the poetic landscapes of which the artist was fond, a fall landscape with grass still green in the foreground and yellowish hills rising irregularly toward a soft gray sky. To right of centre in the middle distance a white farmhouse with a brownish-red roof lies in the midst of the fields, which are scattered over with small trees of little or no foliage, what there is being dark yellow in tone. Signed at the lower left, J. Francis Murphy.

1250.—

Height, 24 inches; length, 36 inches

[*Illustrated*]

278. EARLY NOVEMBER

A day of the gray and melancholy season is warmed by russet and orange hues in the edge of a wood on the left, which impinges upon a rugged open space that rises gently toward the right under a gray and foreboding sky. The land is grayish-green and brownish and is marked by gray boulders and dark brown patches. A day of saddened poesy and melancholy charm. Signed at the lower left, J. Francis Murphy.

1100.—

Height, 24 inches; length, 36 inches

FARM LANDS

Catalogue No. 277

M. A. Newhouse & Son

279. EARLY AUTUMN

Dark grayish clouds shot with patches of creamy-white ones overhang a peaceful American landscape in a somewhat wild country, the wavy surface of the ground coated with grass still green and marked by areas of russet-yellow. Broad surfaces of dark gray-brown rocks reflect the light, in spots, and on the right are clumps of low dark brown brush. At left near the foreground is the corner of a wood, with a few low trees outstanding and pushing their sparse foliage toward the sky. Signed at the lower left, J. Francis Murphy.

1500.-

Height, 24 inches; length, 36 inches

[*Illustrated*]

Mr. Wheeler

280. THE OLD LOG

An old log, the remains of an anciently felled tree, lies in the left foreground amid other ancient debris, on ground covered by lush grass and traversed by shallow depressions. Rocks here and there project and in the distance low flat banks arise. Leafage of a tree of dense foliage projects into the picture from the left, above the old log, and in the middle distance are sundry detached trees also of generous foliage. Over the landscape a sky of light gray, intensified by clouds of darker hue. Signed at the lower left, J. Francis Murphy.

600.-

Height, 24 inches; length, 36 inches

EARLY AUTUMN

Catalogue No. 279

James Norris

281. THE FOUR TREES

On the right is the sloping edge of a low, thick woods, dark against a grayish sky, and its dense leafage shadowing the dull green grass of the foreground. In front of it four slender saplings stand, detached, with varying tufts of gray-green and dull russet foliage. To left the level ground is interrupted by a low and broad yellowish knoll. A simple composition, dominated by the four slender trees of the title. Signed at the lower left, J. Francis Murphy, 1912.

3100.-

Height, 24 inches; length, 36 inches

[*Illustrated*]

282. THE VISTA F. E. Case

A woodland vista, or vista through a woodland, a delightful outlook in and through woodland, with indications of fortunate labor at immediate hand and a surface glory of quiet color. The vista which the eye enjoys looks straight through the interior of a quiet and deserted wood to vague open spaces beyond, where a veiled sky diffuses the sunlight over unseen land. At right and left of the clear lane are woodland trees close in their density and exhibiting foliage of rich russet hues. The russet is relieved by gray notes of the trunks of detached trees, at either hand, and across the vista, in the nearer middle distance, lies a felled or fallen log, the major portion of a tree, gray on the russet sward. At the right, on the incline of the ground, gray rocks are outcropping, and the whole is observed through a light autumn haze. One of Mr. Murphy's best productions, at the height of one of his best periods of painting. Signed at the lower left, J. Francis Murphy, 1914.

2750.-

Height, 30 inches; length, 36 inches

THE FOUR TREES

Catalogue No. 281

Milch Galleries

283. RUSSET SEASON

A painting in which the sky is particularly noticeable for the fine distribution of its lights amid its dominant gray. Occupying almost half of the picture it overspreads a landscape in which the grayish tones all but submerge the greens in the herbage. The surface of the ground rolls slightly, and the quiet expanse is broken only by a gray tree with sparse russet leafage, another presenting a dense mass of russet hue, and nearer the left foreground a slight leafless sapling standing before a large gray boulder. Signed at the lower left, J. Francis Murphy.

2800.—

Height, 24 inches; length, 36 inches

[*Illustrated*]

RUSSET SEASON

Catalogue No. 283

Macbeth Galleries

284. A GROUP OF TREES

Twin trees stand detached in the right foreground before a dark copse, above which trees of russet and dark greenish foliage spread their limbs before a dark grayish sky. Their foliage mingles with the dark green foliage of another tree which rises above a more luxuriant growth of the copse, near the centre of the composition. Bordering the edge of the copse, on the left, are shorter and more slender trees. The whole in the midst of green, uncultivated fields lying in a subdued light, slightly more intensified in the left foreground. Signed at the lower left, J. FRANCIS MURPHY.

2300.—

Height, 24 inches; length, 36 inches

[*Illustrated*]

285. EARLY JUNE Milch Galleries

Summer bursting into its full greenery of grass and trees, the foreground and middleground a smooth sward of soft green, and at the left of the middle distance a green copse of shallow growth. At right the edge of a wood projects into the picture, reaching nearly to the centre of the composition. The foliage in the wood edge is dense at its beginning, thinning out as it approaches its finish. Beyond all is a sky of soft gray, gently modulated. Signed at the lower left, J. FRANCIS MURPHY, 1913.

3000.—

Height, 30 inches; length, 36 inches

A GROUP OF TREES
Catalogue No. 284

286. AUTUMN Milch Galleries

Autumn speaks in the soft beguiling grayish atmosphere under a grayish sky, in the dull and worn green of the grassy carpet over low flat fields, and in the foliage of a group of trees which occupy the centre of the composition. The trees have sturdy trunks and are prolific of leafage, which spreads across much of the sky. In front of them are stumps and small sections of wood which bear the marks of saw and axe. Signed at the lower left, J. Francis Murphy.

3250.—

Height, 24 inches; length, 36 inches

[*Illustrated*]

AUTUMN

Catalogue No. 286

J. Bossert

287. THE FARM

Gray buildings with dark roofs in the middle distance on the right back up against a hillside covered with autumn trees, receding into the distance under a grayish sky of light clouds. From the distant left comes sunlight strong enough to throw upon the green surface of harvested land the shadows of two slim trunks of trees in the central foreground, their high leafage not visible within the limits of the picture. In the left foreground is a short gray stump which also casts its small shadow. Back of the trees and before the cottages is a yellow haystack beside a black-roofed barn. Signed at the lower left, J. Francis Murphy.

800.-

Height, 24 inches; length, 36 inches

[*Illustrated*]

Macbeth Gallery

288. AUTUMN WOODS

Brilliant in sunlight, without direct sunshine, autumn woods are glorious in their mellow coloring, surrounding an open space in the foreground which is carpeted with mellow-tinted leaves among which notes of a pale gray-green appear. The hue of the woods dominates the scene, the woods dense on both sides with leafage of ripe orange-russet and yellow hues, relieved by slender grayish trunks of outstanding trees and the richness of a single tree with a canopy of deep red foliage. Signed at the lower left, J. Francis Murphy, 1912.

950.-

Height, 36 inches; width, 34 inches

THE FARM

Catalogue No. 287

289. WOODS CLEARING J. L. Crawford

Woods manifestly have been a distinguishing feature of the landscape and have been for the most part cleared away. At left in the middle distance a corner of a wood still standing projects into the picture and is illumined by sunshine from the right, the grayish trunks dappled with the light. Their tops rise above the picture limits, and behind them the sunlight falls upon a rising yellowish bank of land. At their foot a felled trunk lies upon the level foreground, and toward the centre of the composition the remnant of a gnarled trunk still standing rises against the sky. Leaves from the top branches of a copse on the right come into view, wavering over a patch of red in the underbrush. A vigorous presentation of the outer silent world, with mute evidences of the presence of man. Signed at the lower left, J. Francis Murphy, 1914.

2700.-

Height, 30 *inches; length,* 36 *inches*

[*Illustrated*]

WOODS CLEARING
Catalogue No. 289

Milch Galleries

290. THE EVENING TRAIN

1200.—

A record of a moment approaching twilight at a village of scattered houses lying along the base of a bare and rounded hill. The hill rises to near the top of the canvas at left of centre of the picture, its crest reddened by the late rays of the declining sun, which also suffuse with crimson touches the gray-white sky that presides over the landscape. The treeless hill is marked into irregular fields by hedge lines, and at the foot of the slope the scattered houses of the village display their white-painted sides and dark brown roofs in the dimming light. To right of centre in the middle distance stands the great shed of the railway station, where a train stands with a white cloud of steam issuing from the locomotive. Near by in the green and brownish fields of the foreground stands a solitary tree. Signed at the lower left, J. Francis Murphy, 1914.

Height, 27 inches; length, 41 inches

[*Illustrated*]

Lot 132. Sale Feb. 26 | 7, 1947

THE EVENING TRAIN

Catalogue No. 290

H. N. Bruce

291. GRAY WEATHER

850.-

Gray weather of autumn, suffused with a screened sunlight beneath a dense white sky. Green, even of bright note, has not vanished from the landscape, and is seen in strips of field between patches of brown and occasional brownish stumps. It persists in rolling land of the right foreground, near the base of dead trees whose trunks rise stark against the white sky. To the right beyond them is a slight copse, and in middle distance toward the left are two yellowish trees of massed foliage standing in the semi-obscurity of an atmospheric haze. Signed at the lower left, J. Francis Murphy, 1912.

Height, 30 inches; length, 36 inches

[*Illustrated*]

Mr. McMann

292. A GRAY DAY

575.-

Over vast spaces of marshland which may or may not be near the sea broods the misty calm of a gray day, when the hazy atmosphere seems to blend with the sky of the same tone, one of gray calm. The land is irregular, with upheavals as of the sea displaying varying growths of coarse marsh grass and flag, and in the central foreground a bit of a pool. Back of it in middle distance a single slender tree rises on a bank of dune land, a neighbor standing well to left of it. Again at the left of the composition stand two trees of sturdier growth, their gray trunks outstanding, and having as a near neighbor a slight tree of feathery foliage, all the foliage brownish in tone, above the grayish-brown of the marsh growths. Signed at the lower left, J. Francis Murphy.

Height, 27 inches; length, 41 inches

GRAY WEATHER

Catalogue No. 291

Milch Galleries

293. SPRING

1700.-

Sunshine in the tenderly robust days of spring, when the nebulous white clouds are just sufficiently dense to filter the sun's rays without preventing the impact of shadows on the grass. Broad fields of rising land are seen in the foreground and toward the right, and seem to recede and decline from their distant crest to the far horizon. These are cut by occasional hedge and depression lines and in the distance by scraggly field weeds. On the left in the middle distance the edge of a green wood projects into the fields, the green foliage massed within the wood proper and reflecting the dimmed sunlight, which is shared by two or three detached trees outstanding. Signed at the lower left, J. Francis Murphy, 1911.

Height, 30 *inches; length,* 36 *inches*

[*Illustrated*]

SPRING

Catalogue No. 293

M. A. Newhouse & Son

294. LOWLANDS

1400.00

Meadow lands with grass a'graying in Autumn roll gently across the picture under a whitish-gray sky. Russet-brown works up through the gray and green of the rough and wild turf and makes occasional dark notes over the landscape. In the foreground a transverse line of four detached saplings forms a partial screen across the sky, and to right of them in the corner of the foreground are the felled trunks of some larger trees, ready to be hauled away for winter fuel. Signed at the lower left, J. Francis Murphy, 1914.

Height, 27 inches; length, 41 inches

[*Illustrated*]

LOWLANDS

Catalogue No. 294

295. THE HILL J. Levy

1550.

The low hill is a treeless mound in the left background, standing forth against the light grayish sky in the mellow atmosphere of approaching dusk, the mellowness of the atmosphere increased by the warmish tone of the autumnal herbage, which distributes a soft and dull glow over the landscape. The land declining to the foreground is marked here and there by a stray grayish stump, and in the middle distance toward the right stand a few trees of thin brownish leafage, one of their number with denser foliage. Signed at the lower left, J. Francis Murphy, 1911.

Height, 27 inches; length, 41 inches

[*Illustrated*]

THE HILL

Catalogue No. 295

O. F. Struse

296. EARLY MORNING

1500.—

An early morning glimpse of an autumnal countryside, under a lightening sky of grayish-white tone. The land ascends slowly from the foreground to a rather high horizon, a rounding hill at the left carrying the skyline there somewhat higher. In a hollow toward the left, near the foot of the hill, a white farmhouse with gable roof nestles, a yellowish stubble field spreading out beyond it and on its nearer side appearing a field of meadow land which is still green. The surface of the land toward the right is somewhat rolling, and near the foreground it is crossed by a transverse rail fence and a light screen of saplings rendered practically transparent by the sparseness of their foliage. Signed at the lower left, J. Francis Murphy, 1911.

Height, 27 inches; length, 41 inches

[*Illustrated*]

EARLY MORNING

Catalogue No. 296

Mrs. J. H. Anderson

297. SYCAMORES

600.—

Windswept is a broad hillside of gentle slope, declining toward the left, and its rough surface is rudely strewn with logs, sticks and stones. Its fields are brown, yellow and gray in differing lights and the foreground is a pale gray-green, with small patches of russet showing and in the right foreground a bit of a flaming bush. Part way up the hill, in middle distance toward the right, sycamore trees are growing, their trunks only visible including the beginnings of their branchings and displaying the sharp contrast of the already peeled silvery wood with the soft brown of the frail bark. Signed at the lower left, J. Francis Murphy.

Height, 27 inches; length, 41 inches

[*Illustrated*]

SYCAMORES

Catalogue No. 297

Milch Galleries

298. THE SPROUT LOT

3000.-

An atmosphere of the declining year prevails over a considerable extent of stubble land, its surface uneven, a russet-brown in tone, here and there lightened by notes of green retained in the withering grass. The sky is a wan grayish-white, with faint suggestions of the blue beyond. At left the edge of a wood juts into the picture, in middle distance, the fast-yellowing treetops rising above the picture limits. An outpost sapling of sparse foliage leans toward the centre of the composition, bowing over an uprooted stump. Toward the right the line of the sapling is continued by a broken line of other saplings, some raising their twisted trunks bare toward the sky, others displaying small bunches of yellowing leafage. Signed at the lower right, J. Francis Murphy, 1915.

Height, 27¼ inches; length, 41½ inches

Exhibited at the Carnegie Institute, Pittsburgh

[*Illustrated*]

THE SPROUT LOT
Catalogue No. 298

Macbeth Galleries

299. OCTOBER WOODS

1200.-

Across a somewhat uneven, slightly rolling foreground the withering grass is brownish, with here and there a patch retaining some fading green. A bunch of small logs partly stacked as for a field fire is at right of centre in the foreground, and beyond it the trunk of a felled tree is lying, extending out of the picture. At left and extending to the background, on rising land, is the edge of an open wood, the trees retaining some of their yellowish-brown foliage, the hue warmed by an occasional reddish touch. The grayish-white sky presiding over all seems to partake of the hues of the declining year. Signed at the lower left, J. Francis Murphy, 1910.

Height, 27¼ inches; length, 41 inches

[*Illustrated*]

" "

300. SAPLINGS

Soon

Under a lively sky suggesting a windstorm rolling reaches of wild land are portrayed in a lively manner and with vigor. The land is covered with grass of a pale green which is dotted with patches of reddish color and interrupted ever and anon by protruding stones and upstanding short stumps of trees. Across this land, in an irregular transverse line, extends a row of saplings and scraggly brush, almost without leaves but exhibiting here and there touches of rosy color. Signed at the lower left, J. Francis Murphy, 1912.

Height, 27 inches; length, 44 inches

OCTOBER WOODS

Catalogue No. 299

THE RED TREE
Catalogue No. 302

J. D. Foley

301. SPRING, NEW JERSEY, 1876

A note of a fine day in the spring of the Centennial year, a day of sunshine with a light grayish sky. Apple trees of deep green are grouped in the foreground, their foliage percolated by sunshine which dapples the ground with their shadows and their leafage sprinkled with the bright notes of blossoms. In the background a tree of rosy hue comes into view. Signed at the lower left, J. F. MURPHY.

150.—

Height, 8 *inches; length,* 10 *inches*

Mrs. A. Newhouse & Son

302. THE RED TREE

In this canvas the painter strikes a brighter and more cheering note, in distinction from the suave melancholy presiding over many of his autumnal records. It is none the less a faithful transcript of the autumn season, a gay display of finery during the declining year. The red tree, tall, slender and brilliant, stands in a slight gully of the left foreground, at the base of a massive hill. Flanking the scarlet column are smaller trees of bright yellow leafage, and the group rises from the shaded green of a patch of herbage whose low tone is almost the only contrast in wild fields of soft and glowing yellow. Even patches of brush in the middle distance toward the right partake of the soft yellow of their ground. The sky above is a mass of nebulous white screening the blue, and contributes to the haze of the softly glowing atmosphere. Signed at the lower left, J. FRANCIS MURPHY, 1912.

850.—

Height, 36 *inches; length,* 40¼ *inches*

[*Illustrated*]

[END OF SECOND AND LAST SESSION]

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